

METALLICA

DEATH MAGNETIC



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This book was approved by Metallica

Transcribed by Jeff Jacobson

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Director of Publications/Project Editor: Mark Phillips

Project Coordinator: Rebecca Skidmore

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Music by Metallica
Lyrics by James Hetfield

2

Gtrs. 3 & 4: w/ Rhy. Fig. 1
E5

F5

E5

F5

Gtr. 5

Gtr. 6

Gtr. 2

let ring - - - - -

let ring - - - - -

Gtrs. 2, 5 & 6 tacet
E5 N.C.

Bb5

F5

G6

Faster ♩ = 94

E5 N.C.

Gtrs. 3 & 4

Double time ♩ = 188

E5 N.C.

Bb5

F5

E5

Gtr. 4

Gtr. 3

(2nd time, Gtr. 4 cont. in slashes)

P.M. - - - - -

P.M. - - - - -

E5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M.-----| P.M.-----| F5 P.M.-----| (cont. in notation)

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Gtrs. 3 & 4 N.C. Riff C End Riff C

P.M.-----| P.M.-----| P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Double-time feel N.C. Riff D 2nd time, end double-time feel Bb5 F5 End Riff D

0 5 6 7 0 5 6 7 0 5 6 7 (7) 3 3 1 3 3 1

Verse Gtrs. 3 & 4: w/ Riff C N.C.

1. Like a si - ren in my head that al - ways threat - ens to re -
2. Like a wound that keeps on bleed - ing to re - mind me not to

peat. Like a blind man that is strapped in - to the speed - ing driv - er's
think. Like a rag - ing riv - er drown - ing when I on - ly need a

seat. Like a face that learns to speak
drink. Like a poi - son that I that I swal - low,

Riff E Gtrs. 3 & 4

P.M.-----| P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6

C5/E

F5/E

when all it knew was how to bite. _____
but I want the WORLD to die. _____

End Riff E

P.M. -----

0 0 0 5 6 7 6 5 6 10 10 0 0 0 3 3 0 0 0

Gtrs. 3 & 4: w/ Riff C
N.C.

Like a mis - er - y that keeps me fo - cused though I've gone a -
Like a re - lease from a pris - on that I did - n't know I was

stray. Like an end - less night - mare that I must a - wak - en from each
in. Like a fight to live the past I prayed to leave from way back

Gtrs. 3 & 4: w/ Riff E

day. Like con - vic - tion, a prem - o - ni - tion. Not wor - thy of, so I de -
then. Like a gen - 'ral with - out a mis - sion un - til the war will start a -

Double-time feel

Gtrs. 3 & 4: w/ Riff D
N.C.

End double-time feel

Bb5 F5

C5/E F5/E

ny... I de - ny. _____
gain... start a - gain. _____

Pre-Chorus
Half-time feel

E5

N.C.

I blind - my eyes and try and force it all in - to place.

Gtrs.
3 & 4

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

2 2 2 2 0 2 2 2 2 0 2 2 2 2 2 5 3 5 6 5 3 2 1

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5

N.C.

I stitch — them up, see not my fall from grace. _____

E5

N.C.

End half-time feel

I blind — my eyes; I hide and feel it pass - ing me by.

E5

F5

E5

F5

E5

F5

C5/E

F5/E

I o - pen just in time to say good - bye.

*Gtrs. 3 & 4

P.M. --- (cont. in slashes)

*Composite arrangement

Chorus

Double-time feel

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs. 3 & 4

Al - most like — your life. — Al - most like — your end - less fight. —

(Gtr. 3 cont. in notation)

E5^{VII}

Bb5

A5

G5/D

F5/C

C5/G

Gtr. 4

Curse the day — is long. — Re - al - ize — you don't be - long. —

Gtr. 3

(cont. in slashes)

Gtrs. 3 & 4 E5^{VII} Bb5 A5 G5 F5 D5/A (Gtr. 3 cont. in notation)

Dis - con - nect _ some - how. _ Nev - er stop _ the bleed - ing now. _

Gtr. 4 E5^{VII} Bb5 A5 G5/D F5/C E5 End double-time feel

Al - most like _ your fight. _ And there it went, _ al - most like _ your

Gtr. 3

life.

Gtrs. 3 & 4: w/ Riff C (2 times) N.C. Double-time feel Gtrs. 3 & 4: w/ Riff D End double-time feel Bb5 F5

life.

2. E5 Interlude N.C. (cont. in notation)

al - most like _ your life.

Gtr. 7 (dist.) Riff F End Riff F

Gtr. 3 Gtrs. 3 & 4 P.M. -- P.M. --

Gtr. 8 (dist.)

End Riff G

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. Below the staff, the lyrics 'P.M. - - - - -' are written. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style, featuring a series of eighth and quarter notes. Below the staff, the lyrics '0 0 0 0 0' are written.

Gtr. 7: w/ Riff F
Gtr. 8: w/ Riff G
Riff H

End Riff H

Ca. 5

The Rain

The Rain

14 14 13

12 14 13 12

14 14 13

12 14 13 14

Gtrs. 3 & 4

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score consists of two systems, each with four measures. The first system includes a piano introduction (P.M.) in the first measure. The melody is a simple, folk-like tune. The piano accompaniment provides a harmonic foundation with chords and single notes.

Gtr. 5 tacet

Gtrs. 3 & 4

P.M. (cont. in slashes)

Guitar Solo
Double-time feel
E5^{VII}

Gtrs.
3 & 4

Grts.
3 & 4

Gtr. 9 (dist.)

[illegible][illegible]

End double-time feel

Verse

Gtrs. 3 & 4: w/ Riff C
N.C.

Gtr. 9 tacet

F5

E5

3. Like a touch from hell ___ to feel ___ how hot ___

w/ bar -----

4/5 5/5 7/7 5/5 2/2 (2/2)

-6

Gtrs. 3 & 4: w/ Riff E

___ that it ___ can get ___ if you ___ get caught. ___ Like a strike from heav -

C5/E

F5/E

- en turns ___ that key ___ and brings you straight ___ down to ___ your knees. _

Gtrs. 3 & 4: w/ Riff C
N.C.

___ Like a touch from hell ___ to feel ___ how hot ___ that it ___ can get _

Gtrs. 3 & 4: w/ Riff E

___ if you ___ get caught. ___ Like a strike from heav - en to ___ re - prieve _

C5/E

F5/E

___ that brings you straight ___ down to ___ your knees. _

Interlude

Gtr. 7: w/ Riff F (2 times)
Gtr. 8: w/ Riff G (2 times)
N.C.

Gtrs. 3 & 4

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'P.M.' is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a continuous melody of eighth notes, with some groups of notes beamed together. The bottom staff is a single-line staff with a dashed line above it, labeled 'P.M.' at the beginning. This staff contains a sequence of circles, likely representing a rhythmic pattern or a specific notation system.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains three measures of music, each with a wavy line above it indicating a melodic line. The first two measures end with a fermata, and the third measure ends with a fermata and a slash, indicating it continues in the next system. The lower staff is a bass clef with a key signature of one sharp (F#). It contains three measures of music, each with a wavy line above it indicating a bass line. The first two measures end with a fermata, and the third measure ends with a fermata and a slash, indicating it continues in the next system. The notes in the first two measures of both staves are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The notes in the third measure of both staves are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

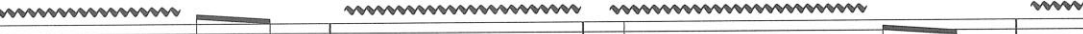
Gtrs. 3 & 4

Gtr. 11 (dist.)

f

7 9 7 9 5 9 7 9 5

Gtr. 10 (dist.)



f

7 9 7 9 5 7 7 5

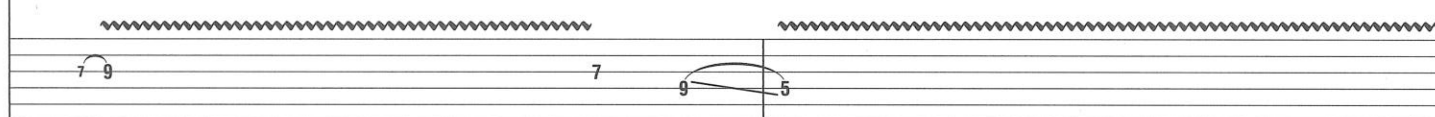
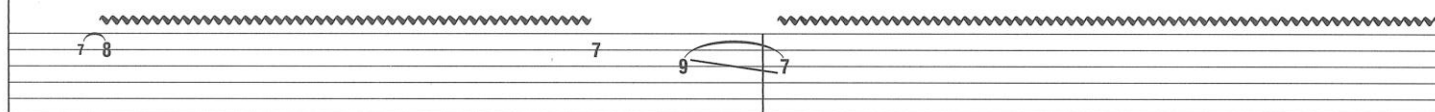
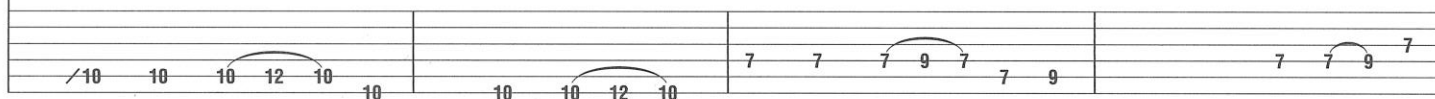
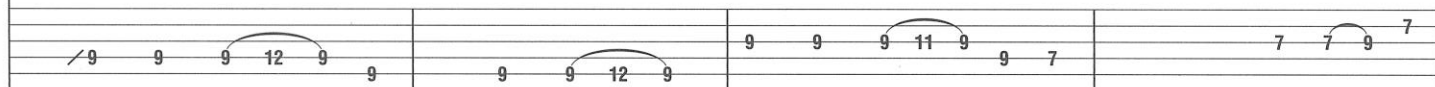
G5

B5

A5 open

D5

(cont. in notation)



B5

D5

Musical score for "The Rose Tree" on guitar. The score is in G major (one sharp) and 2/4 time. It consists of three systems. The first system shows the melody and a guitar accompaniment with a wavy line indicating a tremolo. The second system continues the melody and accompaniment. The third system shows the melody and a guitar accompaniment with a wavy line indicating a tremolo. The score ends with a double bar line.

G5

B5

A5

D5

End double-time feel

9 9 9 11 9 9 7 | 7 7 9 8

9 9 9 12 9 10 7 | 7 7 9 7

P.M. ----- | P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 11

10 | 7 7 9 8 | 10 | 9 9 11 10

Gtr. 10 Riff 13

End Riff 13

9 | 7 7 9 7 | 9 | 7 7 9 7

Gtr. 8 Riff 12

End Riff 12

7 7 6 | 5 7 6 | 7 7 6 | 5 7 6

Gtr. 7 Riff 11

End Riff 11

7 7 6 | 5 7 6 | 7 7 6 | 5 7 6

Gtrs. 3 & 4 Riff I

End Riff I

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 3 & 4: w/ Riff I
Gtrs. 7, 8 & 10: w/ Riffs 11, 12 & 13

Gtr. 11

Gtr. 5

Gtrs. 5 & 11 tacet

Gtrs. 3 & 4

N.C.

Chorus

Gtrs. 3 & 4

E5^{VII} Bb5 A5 G5 F5 E5 (Gtr. 4 cont. in notation)

Al - most like _ your life. _ Al - most like _ your end - less fight. _

Gtr. 3

E5^{VII} Bb5 A5 G5/D F5/C Bb5/F

Curse the day _ is long. _ Re - al - ize _ you don't be - long. _

Gtr. 4

(cont. in slashes)

Gtrs. 3 & 4 E5^{VII} Bb5 A5 G5 F5 C5/G

(Gtr. 3 cont. in notation)

Dis - con - nect — some - how. — Nev - er stop — the bleed - ing now. —

Gtr. 4 E5^{VII} Bb5 A5 G5/D F5/C

Al - most like — your fight. — And there it went, —

Gtr. 3

(cont. in notation)

D5/A

Outro
N.C.

(cont. in notation)

al - most like — your life.

Gtrs. 3 & 4

P.M. -----|

P.M. -----|

E5

Gtr. 3

That was just — your life.

Gtr. 4

P.M. -----|

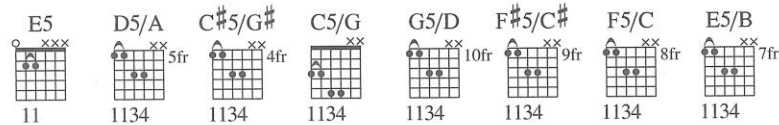
(Gtr. 3 cont. in slashes)

fdbk.

Pitch: F#

THE END OF THE LINE

Music by Metallica
Lyrics by James Hetfield



Intro

Moderately slow ♩ = 104

Gtr. 1 (dist.) F5 E5 G5 E5

Gtr. 2 (dist.)

w/ phaser

TAB

13 13 13 12 12 15 15 15 12 12 10 12

N.C. F5 E5 G5 E5

P.M. ---

Play 3 times

TAB

13 13 13 12 12 15 15 15 12 12 10 12

Rhy. Fig. 1

P.M. ---

w/ phaser

End Rhy. Fig. 1

TAB

Gtrs. 1 & 2 Rhy. Fig. 2

F5 E5 F5 G5 E5 F5 E5 F5 G5 E5

P.M. ---

End Rhy. Fig. 2

TAB

Gtr. 1 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 4 End Rhy. Fig. 4

P.M. -----| P.M. -----| P.M. -| P.M. -----| P.M. -----| P.M. -|

P.M. -----| P.M. -----| P.M. -| P.M. -----| P.M. -----| P.M. -|

Double-time feel
 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 5

P.M. -----| P.M. -----| P.M. -| P.M. -----| P.M. -----| P.M. -|

P.M. -----| P.M. -| P.M. -----| P.M. -----| P.M. -|

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E
 Gtrs. 1 & 2 End Rhy. Fig. 5

P.M. -----| P.M. -----| P.M. -| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

P.M. -----| P.M. -----| P.M. -| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Verse
E5

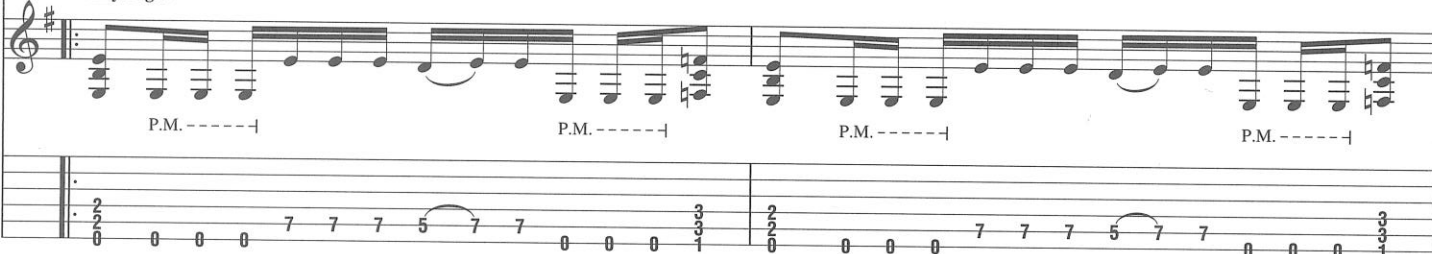
F5 E5

F5



1. Need... More and more. _ Taint-ed mis - er - y. _
2. Choke... As-phyx - i - a. _ Snuff re - al - i - ty. _
3. Time... Choke the clock. _ Steal an - oth - er day. _

Rhy. Fig. 6



E5

F5

E5

F5/E

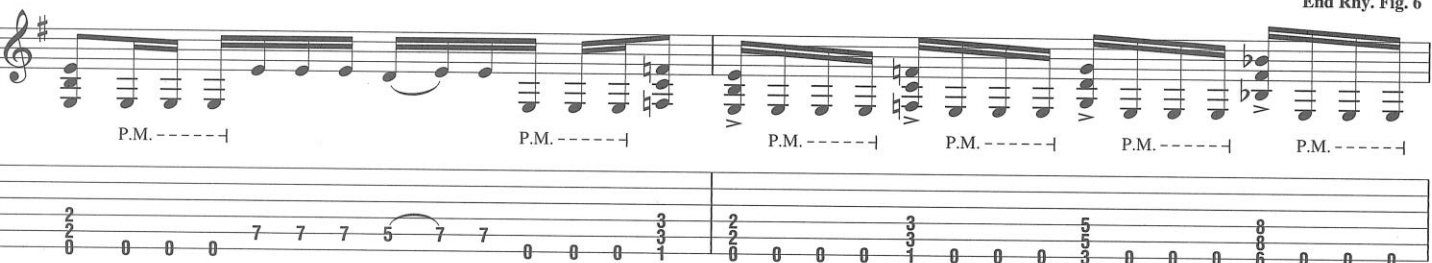
G5/E

Bb5/E



Bleed... Bat - tle scars. _ Chem - i - cal _ af - fin - i - ty. _
Scorch... Kill the light. _ In - cin - er - ate _ ce - leb - ri - ty. _
Die... Faith - ful - ly. _ Nar - cis - sis - tic fade _ a - way. _

End Rhy. Fig. 6



Gtr. 1: w/ Rhy. Fig. 6
E5

F5

E5

F5



Reign... Leg - a - cy. _ In - no - cence _ cor - rode. _
Reap - er... Butch - er - y. _ Kar - ma am - pu - tee. _
Twist - ed... Jump the rail. _ Shat - ter the ground _ be - low. _

Gtr. 2



End double-time feel

E5 F5 E5 F5/E G5/E Bb5/E

Stain... Rot a - way. Cat - a - ton - ic o - ver - load.
 Blood - line... Re - de - fine. Death con - ta - gious de - i - ty.
 Break - er... Chase the ghost from lat - est high - to all - time low.

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Gtr. 1: w/ Rhy. Fig. 4
 E5 A5 Bb5 A5 Bb5 A5 B5 N.C.
 Gtrs. 1 & 2

Double-time feel

Gtr. 1: w/ Rhy. Fig. 5

Gtr. 2 E5 A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

2.
N.C.

Oh, _____ yeah.

Gtrs. 1 & 2

The guitar accompaniment consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note pattern in the right hand, with a wavy line indicating a vibrato effect at the end of each phrase. The bottom staff is in bass clef and contains a sequence of fret numbers (0, 5, 6) connected by curved lines, indicating a sliding or bending technique for the left hand.

§§ Chorus

3rd time, Gtr. 8 tacet
N.C.

1., 2. Hooked in - to this de - ceiv - er, need more and more. _
3. The slave be - comes the mas - ter, need more and more. _

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

In - to the end - less fe - ver, } need more and more. _
Right now and ev - er - af - ter.

Gtr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21

[illegible]

Gtr. 1 E5 D5/A C#5/G# C5/G

New con - se - quence - ma - chine. - You burn - through all - your gas - o - line.

Gtr. 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5 D5/A To Coda 2 C#5/G# Bb5 To Coda 1 F5

A - sy - lum o - ver - time. - Nev - er mind... - You've reached the end of the

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 X 3 3 3 3 3 3 3 3 3 3

Gtrs. 1 & 2: w/ Riff A (1 3/4 times) N.C. D.S. al Coda 1 (take 2nd ending) Gtrs. 1 & 2: w/ Riff B

line, ah.

5

⊕ Coda 1

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

line.

Rhy. Fig. 7 End Rhy. Fig. 7

P.M. P.M. P.M. P.M.

2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5 2 2 2 0 3 5 3 5

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

E5

N.C.

E5

N.C.

End Riff C

Riff C

Gtr. 3 (dist.)

Musical notation for Gtr. 3 (dist.). The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note runs, each marked with a '6' above it, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth-note runs, each marked with a '5' above it, indicating a sixteenth-note triplet. The notation is for a distorted guitar part.

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

Gtr. 3: w/ Riff C (2 times)

E5

N.C.

E5

N.C.

Gtr. 4 (dist.)

Musical notation for Gtr. 4 (dist.). The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note runs, each marked with a '6' above it, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth-note runs, each marked with a '5' above it, indicating a sixteenth-note triplet. The notation is for a distorted guitar part.

Double-time feel

Gtr. 3: w/ Riff C

N.C.

Musical notation for Gtr. 3: w/ Riff C. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note runs, each marked with a '6' above it, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth-note runs, each marked with a '5' above it, indicating a sixteenth-note triplet. The notation is for a distorted guitar part.

Gtr. 4

Musical notation for Gtr. 4. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note runs, each marked with a '6' above it, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth-note runs, each marked with a '5' above it, indicating a sixteenth-note triplet. The notation is for a distorted guitar part.

Gtr. 3

Musical notation for Gtr. 3. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note runs, each marked with a '6' above it, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth-note runs, each marked with a '5' above it, indicating a sixteenth-note triplet. The notation is for a distorted guitar part.

Gtrs. 3 & 4 tacet

End double-time feel

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note runs, each marked with a '6' above it, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth-note runs, each marked with a '5' above it, indicating a sixteenth-note triplet. The notation is for a distorted guitar part.

Gtr. 5 (dist.)

Gtr. 1 tacet

8va 7

f
w/ wah-wah
fdbk.(0)
Pitch: G

Gtrs. 1 & 2

Gtr. 6 (dist.)

Gtr. 2
divisi

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 6 tacet

Gtr. 5

F5

E5

F5

G5

E5

F5

E5

F5

G5

E5

loco

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

F5

E5

F5

G5

E5

F5

E5

F5

G5

E5

8va

8va

F5

E5

F5

G5

E5

loco

F5

E5

F5

G5

E5

F5 E5 F5 G5 E5

6 7 3 6

5 7 7 0 6 4 7 5 0 5 7 0 0 2 0 0 3 2 3 4 5 4 4

F5 E5 F5 G5 E5

6 6 6 6 8va

5 4 6 5 7 6 8 7 8 7 9 8 10 9 11 10 12 11 13 12 14

steady gliss.

Interlude

Gtr. 2: w/ Rhy. Fig. 1

N.C.

F5 E5 G5 E5

8va

Gtr. 5

w/ microphonic fdbk.

23 24 24

Gtr. 1

P.M. - - -

0 0 1 2 3 2 0 13 13 13 12 12 15 15 15 12 12 10 12

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 5 tacet

N.C. F5 E5 G5 E5

Gtr. 1

P.M. - - -

0 0 1 2 3 2 0 13 13 13 12 12 15 15 15 12 12 10 12

N.C. F5 E5 G5 E5

Gtrs. 1 & 2

P.M. - - -

0 0 1 2 3 2 0

N.C.
Riff D

End Riff D

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

Gr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21

Gr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

Gr. 1

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5

Gtrs. 3 & 4

0 0 19 0 19 19 0 19 0 0 19 0 19 19 19 19 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21

0 0 17 0 17 17 0 17 0 0 17 0 17 17 17 17 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the guitar. The score is in G major and 4/4 time. The piano introduction begins with a treble clef and a key signature of one sharp (F#). The piano part features a series of eighth and sixteenth notes, with a final measure marked "P.M.". The guitar part begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a final measure marked "P.M.". The score includes a piano introduction, a guitar solo, and a piano solo. The guitar solo is marked "P.M." and the piano solo is marked "P.M.". The score is in G major and 4/4 time.

#Gtrs. 1-4

*Composite arrangement

Em G C#m7b5 Cmaj7

Rhy. Fig. 8

Gtr. 7 (clean)

mp

3 4 3 4 3 4 3 4

End Rhy. Fig. 8

Gtr. 7: w/ Rhy. Fig. 8
Em

Gtrs. 1-4 tacet
G5/D

C#(b5)

C5

Gtr. 8 (clean)

mp
let ring throughout

Gtrs. 1-4 8va

fdbk.

Pitch: E

Bridge

Em G C#m7b5 Cmaj7 Em G C#m7b5 Cmaj7

Drop the ho - ur - glass — of time, — spill - ing sand — we will not find. —

Gtr. 8 Riff E

w/ slight dist.

End Riff E

Gtr. 7 Rhy. Fig. 9

End Rhy. Fig. 9

Gtr. 7: w/ Rhy. Fig. 9 (3 times)
Gtr. 8: w/ Riff E
Em

G C#m7b5 Cmaj7 Em G C#m7b5 Cmaj7

As we gath - er here — to - day, — we bid fare - well... — The slave be - comes — the mas -

F5/C

Bb5/F

F5

(cont. in notation)

Say good - bye, — 'cause you've reached the end of the

Gtrs. 1 & 2

10 12 12 12 12 12 12 12

Outro

N.C.

line, — ah.

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

Bb5/F

F5

The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

N.C.

Bb5/F

F5

line, — ah. The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

B \flat 5/F F5

line, _____ ah. The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0

Bb5/F F5

line, _____ ah.

You've reached the end of the

Freely
E5

line. _____

Gtr. 3

The musical notation for the 'grad. bend' and 'fdbk.' effects is shown in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of notes connected by a diamond-shaped line, indicating a gradual bend. Below the staff, the text 'grad. bend' is written. The bottom staff is in bass clef and shows a sequence of notes, including a note with a '4' below it and a note with a '0' above it. Below the staff, the text 'Pitch: D' is written. The notation includes various symbols such as a diamond shape, a circle with a dot, and a cross with a diagonal line.

Pitch: D

*Gtrs. 1 & 2

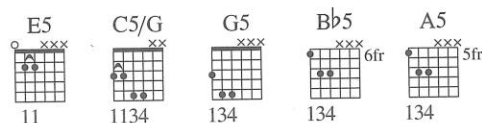
*Gtrs. 1 & 2

*Composite arrangement

*Composite arrangement

BROKEN, BEAT & SCARRED

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 120

E5
Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 (dist.) 7 7'

Gtrs. 1 & 2 (dist.)

Tablature for Gtr. 3, Gtrs. 1 & 2, and TAB. Gtr. 3 has a P.M. (pick mute) and a 7' (7th fret) mark. Gtrs. 1 & 2 have a P.M. and a 7' mark. The TAB shows fret numbers 6, 7, 6, X, 0, 0, 2, 2, 2, 2, 2, 2, 6, 7, 6, X.

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E5

Gtr. 4 (dist.)

f

P.M.

Tablature for Gtr. 4 and Gtr. 3. Gtr. 4 has a P.M. and a 7' mark. Gtr. 3 has a P.M. and a 7' mark. The TAB shows fret numbers 2, 2, 2, 2, 2, 2, 6, 7, 6, X, 0, 0, 2, 2, 2, 2, 6, 7, 6, X.

E5

Gtrs. 1-4

P.M.

Gtr. 5 (dist.)

f

Tablature for Gtrs. 1-4 and Gtr. 5. Gtrs. 1-4 have a P.M. and a 7' mark. Gtr. 5 has a P.M. and a 7' mark. The TAB shows fret numbers 0, 0, 8, 7, 8, 7, 5, 7, 8, 7, 7, 0, 0, 0, 0, 8, 7, 8, 7, 5.

P.M.

(cont. in notation)

Gtr. 6 (dist.)

f

Gtr. 5
divisi

Tablature for Gtr. 6 and Gtr. 5. Gtr. 6 has a P.M. and a 7' mark. Gtr. 5 has a P.M. and a 7' mark. The TAB shows fret numbers 7, 8, 7, 7, 0, 0, 0, 0, 15, 14, 15, 14, 12, 14, 15, 14, 14, 0, 0.

Gtr. 6

Gtr. 5

G5 N.C. G5

Gtrs. 1-4

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

A5 Bb5 A5 D7(no3rd) F5

*let ring ---|

*Refers to both gtrs.

P.M. ---|

P.M. ---|

let ring ---|

P.M. ---|

P.M. ---|

P.M. ---|

(Gtrs. 3 & 4 cont. in slashes)

Gtrs. 5 & 6 tacet

E5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 3 & 4

Gtrs. 1 & 2

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

(cont. in notation)

E5 N.C. F5 E5 N.C. F5

Gtrs. 1 & 2

Rhy. Fig. 3

Gtrs. 3 & 4

End Rhy. Fig. 3

Gtrs. 3 & 4 tacet
N.C.
Riff A

Gtrs. 1 & 2

1. 2.

1. You

End Riff A

Riff B

End Riff B

Verse

N.C. E5 N.C.

rise. You fall. You're down, then you rise a - gain. }
dawn, the death, the fight to the fi - nal breath. }

Riff C

End Riff C

Gtrs. 1 & 2: w/ Riff C (3 times)

E5

N.C.

E5

What don't kill ya — make — ya more strong. { You rise. You fall. You're
The dawn, the death, the

N.C.

E5

N.C.

down, then you rise a - gain. } What don't kill ya — make — ya more strong.
fight to the fi - nal breath. }

Pre-Chorus

E5

Rhy. Fig. 4

C5/G

G5

Bb5

A5

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff C

N.C.

E5

Gtrs.
1 & 2

{ Rise, fall, — down, — rise a - gain. } What don't kill ya — make —
{ Dawn, death, — fight, — fi - nal breath. }

Gtrs. 3 & 4

12 12 9 9 7 12 11 7
x 10 x 10 x 7 x 10 x 9 x 5

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

C5/G

G5

Bb5

A5

G5

— ya more strong. { Rise, fall, — down, — rise a - gain. }
{ Dawn, death, — fight, — fi - nal breath. }

12 12 9 9 7 10 9 7
x 10 x 10 x 7 x 8 x 7 x 5

Gtrs. 1 & 2: w/ Riff C

Gtrs. 3 & 4 tacet

N.C.

E5

N.C.

What don't kill ya — make — ya more strong. { Through
They

G5 N.C. G5 A5 Bb5 A5

black scratch days. me. Through They black scrape nights. me. Through They

Gtrs. 1 & 2

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

F5 E5 N.C.

pitch cut black and in rape sides. me. }

P.M. --- P.M. ---

E5 N.C. Dsus2 N.C.

let ring

Chorus G5/E

Break - ing your teeth on the hard life a - com - in'.

Rhy. Fig. 5

P.M. --- P.M. ---

B5/E

C5/E

(Show your scars.)

End Rhy. Fig. 5

P.M. - - - - -

P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5/E

B5/E

C5/E

Cut - ting your feet on the hard earth a - run - nin'.

(Show your scars.)

N.C.

Dsus2

Break - ing your life, bro - ken, beat, and scarred.

But

Gtrs. 1 & 2

let ring - - - - - P.M. - -

To Coda

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 2

F5

E5

N.C.

E5

N.C.

E5

N.C.

we die hard.

P.M. - - P.M. - -

P.M. - -

P.M. - -

Gtrs. 3 & 4: w/ Rhy. Fig. 3
E5 N.C.

F5

E5 N.C.

F5

D.S. al Coda

Gtrs. 1 & 2: w/ Riff A
N.C.

Gtrs. 1 & 2: w/ Riff B

2. The

Coda

Double time ♩ = 240
N.C.

Gtrs. 1 & 2
N.C.
Riff D

1., 2.

End Riff D

3., 4.

F5

Rhy. Fill 1

End Rhy. Fill 1

F5

Guitar Solo

Gtrs. 1 & 2: w/ Riff D (1 3/4 times)

N.C.

Gtr. 7
(dist.)

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5Gtrs. 1 & 2: w/ Riff D (1 3/4 times)
N.C.

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Interlude

Gtr. 7 tacet
N.C.

Bb5

A5

N.C.

A5

Ab5

w/ bar

slack

Harm.

P.M.

Pitch: B

N.C.

Ab5

G5

1., 2., 3.

N.C.

4.

N.C.

P.M.

P.M.

P.M.

*While executing notes as indicated, lightly touch string w/ heel of right hand and slowly move toward headstock, thereby sounding random harmonics.

N.C.

P.M.

P.M.

1.

2.

G5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

G5

A5

Bb5

A5

F5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

(cont. in slashes)

E5

Gtrs. 1 & 2

Gtrs. 3 & 4

P.M. -----

P.M. -----

Gtrs. 2, 3 & 4 tacet
N.C.

(Gtr. 1 cont. in notation)

Gtr. 1

hand slide
don't pick

Chorus **Tempo I**

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 1/2 times)

G5/E

Break - ing your teeth ____ on the hard ____ life a - com - in'. ____ (Show your

C5/E G5/E

scars.) Cut - ting your feet ____ on the hard ____ earth a - run - nin'. ____

B5/E C5/E

(Show your scars.)

Gtrs. 1 & 2

P.M. -----

P.M. ---

P.M. ---

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

G5/E

B5/E C5/E

Bleed - ing your soul ____ in a hard ____ luck a - sto - ry. ____ (Show your scars.)

G5/E

B5/E

C5/E



Spill - ing your blood _ in the hot _ sun's a - glo - ry.

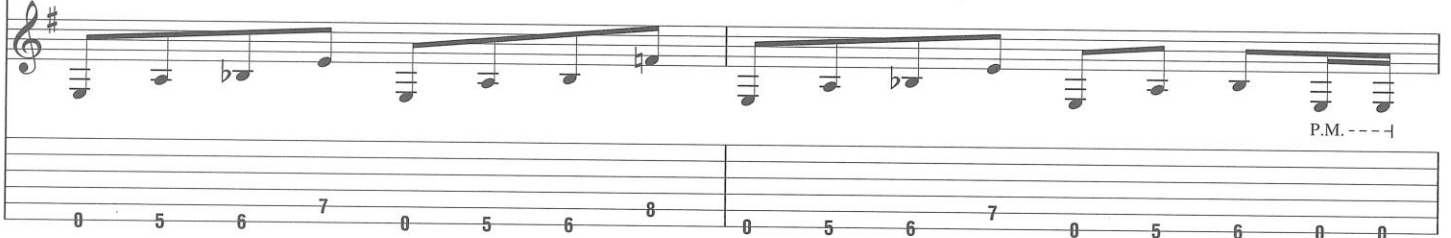
(Show your scars.)

N.C.



Break - ing your life, _ bro - ken, beat, and scarred. _

Gtrs. 1 & 2



G5

N.C.

G5

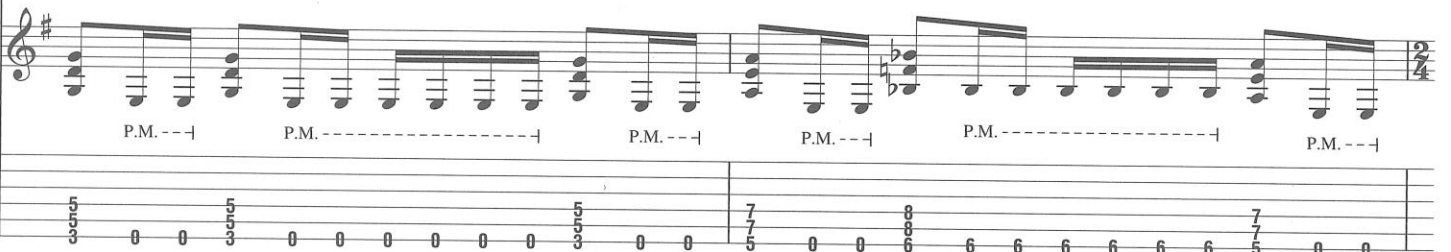
A5

Bb5

A5



(But)



F5

Outro
E5

N.C.

E5

N.C.



we die hard.



E5 N.C. E5 N.C. E5 N.C.

We _____ die _____

P.M. -----

2 2 0 0 0 0 /6 7

E5 N.C. E5 N.C. E5 N.C.

hard. We _____ die _____ hard.

P.M. -----

2 2 0 0 0 0 /5 6 8 6

G5 N.C. G5 A5 Bb5 A5 F5

P.M. -

P.M. -----

P.M. -

P.M. -

P.M. -----

P.M. -

P.M. -

P.M. -

5 5 0 0 5 5 0 0 5 5 0 0 7 5 0 0 8 6 6 6 6 6 6 6 7 5 0 0 3 1 0 0 3 1 0 0

E5 N.C. E5 N.C. E5 N.C. E5

P.M. -----

P.M. -----

P.M. -----

P.M. -----

2 2 0 0 0 0 /6 7 2 2 0 0 0 0 /5 6 8 6 2 2 0 0 0 0 /6 7 2 2 0 0

THE DAY THAT NEVER COMES

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately ♩ = 124

Am Riff A Em/G Gmaj7 Am End Riff A

Gtr. 1 (clean)

mf
w/ chorus
let ring throughout

TAB

The intro guitar tab is written for a clean guitar. It consists of four measures. The first measure is Am (Riff A), the second is Em/G, the third is Gmaj7, and the fourth is Am (End Riff A). The tab includes fret numbers (12, 13, 14, 15) and a dynamic marking of *mf* (mezzo-forte) with the instruction 'w/ chorus let ring throughout'.

Gtr. 1: w/ Riff A (2 times)

Gtr. 2 (dist.) Am Em/G Gmaj7 Am

mf

This section contains measures 5 through 8. Measure 5 is Am (Gtr. 1: w/ Riff A (2 times), Gtr. 2 (dist.)). Measure 6 is Em/G. Measure 7 is Gmaj7. Measure 8 is Am. The tab includes fret numbers (9, 7, 5, 3) and a dynamic marking of *mf* (mezzo-forte).

Gtr. 1: w/ Riff A (1 3/4 times)

Am Em/G Gmaj7 Am

This section contains measures 9 through 12. Measure 9 is Am (Gtr. 1: w/ Riff A (1 3/4 times)). Measure 10 is Em/G. Measure 11 is Gmaj7. Measure 12 is Am. The tab includes fret numbers (9, 7, 5, 3, 10, 12, 14, 15) and a dynamic marking of *mf* (mezzo-forte).

Em/G Gmaj7

This section contains measures 13 through 16. Measure 13 is Em/G. Measure 14 is Gmaj7. Measure 15 is Em/G. Measure 16 is Gmaj7. The tab includes fret numbers (12, 10, 9, 10, 12, 14, 15) and a dynamic marking of *mf* (mezzo-forte).

Gtr. 2 C **Am* G Em C Gtr. 2 tacet

12 14 15 14 15 17 19

Gtr. 3 (clean) *mf* let ring *let ring throughout* Riff B End Riff B

1 0 2 3 1 0 2 3 0 2 2 0 0 0 1 0 2 1 1 0 0 2 3 2 3 3

**Chord symbols reflect basic harmony (till Chorus).*

Gtr. 3: w/ Riff B Am G Em C

Half-time feel
Gtrs. 3 & *4: w/ Riff B (2 times)
Am G Em C

**Gtr. 4 (clean), played *mf*: Let ring throughout.*

Verse
Gtrs. 3 & 4: w/ Riff B (3 times)
2nd time, Gtr. 2: w/ Riff D
Am G Em C

1. Born to push you a - round, — bet - ter just stay down. —
2. Push you 'cross that line; — just stay down this time. —

Am G Em C

— You pull a - way, — he hits the flesh, — you hit the ground. —
— Hide in your - self, — crawl in your - self; — you'll have your time. —

Am G Em C

— Mouth so full of lies, — tend to black your eyes. —
— God, I'll make them pay, — take it back one day. —

Riff D
Gtr. 2

7 5 5 3

Am G Em C D

Just keep _ them closed. _ Keep pray - ing, just _ keep wait - ing, _
 I'll end _ this day. _ I'll splat - ter col - or on this gray. _

Gtrs. 3 & 4

Gtr. 5 (dist.)

f P.M. -----

5 4 3

Chorus

Gtrs. 3 & 4 tacet
 2nd time, Gtrs. 8 & 9: w/ Riff E (4 times)
 A5

G5 E5 C5

ah. } Wait - ing for the one, ah.

Rhy. Fig. 1

Gtrs. 5 & *6

P.M. P.M. let ring -----

*Gtr. 6 (dist.), played *f*:

Riff E

Gtr. 8 (dist.)

f

Gtr. 9 (dist.)
divisi

Gtrs. 5 & 6: w/ Rhy. Fig. 1 (3 times)
A5

G5 E5 C5

The day that nev - er comes, ah.

A5 G5 E5 C5

When you stand up and feel the warmth, ah.

A5 G5 E5 C5

But the son shine nev - er comes, no.

End half-time feel

N.C. E N.C.

No, the son shine nev - er comes.

Gtrs. 5 & 6 Gtr. 5 Gtrs. 5 & 6

P.M. -----

Gtr. 6
divisi

0 2 4 0 2 3 0 2 3 3 5 6 6 7 3

Interlude

Half-time feel

Gtr. 1: w/ Riff A (2 times)
Gtrs. 5 & 6 tacet
Am Em/G Gmaj7 Am

mf

7 9 7 7 9 5 7 9 7 7 9 7 7 9 7

Riff C

Gtr. 7 (clean)

End Riff C

mf

w/ chorus
let ring throughout

2 1 0 1 2 1 0 1 0 0 0 0 0 0 0 0 0 3 2 3 0 3 2 3 2 1 0 1 2 1 0 1

⊕ Coda

End Riff F

B5 Bb5 N.C.

P.M.

P.M.C.

7 0 7 0 0 10 0 7 10 0 7 0 0 10 0 7 10 0 9 8 7 6 0 0 0 0 0 0 3 3

Bridge

Gtrs. 5 & 6: w/ Riff F (1 3/4 times)

N.C. Em

B5 Bb5 N.C.



Love is a four - let - ter word, _____ and nev - er spo - ken here. _____

Em



Love is a four - let - ter word _____ here in this pris - on. _____

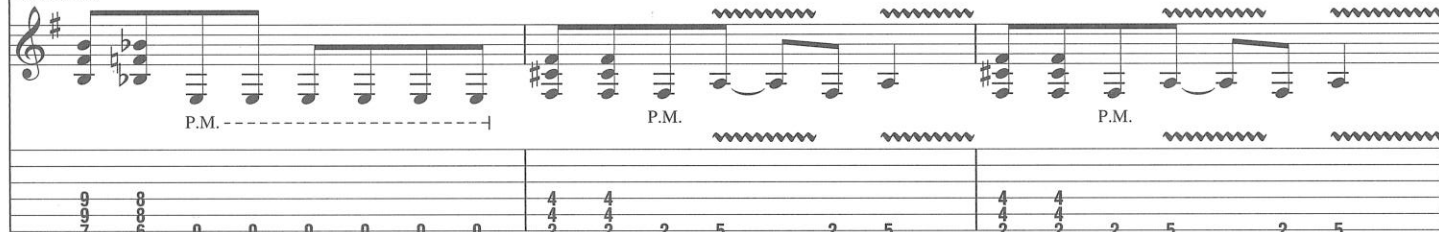
B5 Bb5 N.C.

F#m



I suf - fer this _____ no long - er. I'll

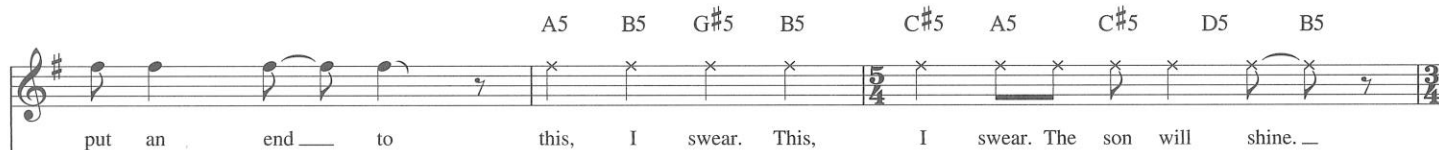
Gtrs. 5 & 6



P.M. -----

P.M.

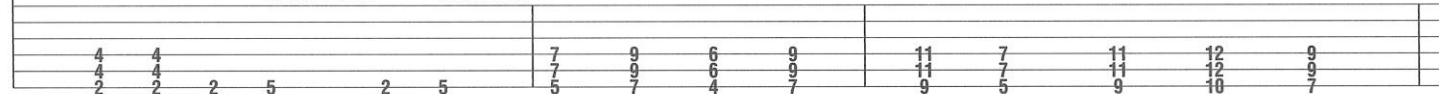
P.M.



put an end _____ to this, I swear. This, I swear. The son will shine. _____



P.M.

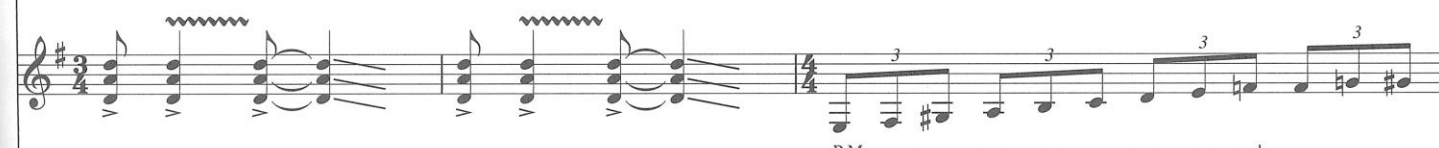


D5

N.C.



This, I swear! _____ This, I swear! _____ This, I



P.M. -----



swear! _____

P.M. -----

N.C.
8va -----

P.H.

Pitch: G#

Interlude

N.C.
loco

P.M. -----

P.M. -----

P.M. -----

Gr. 9 E5 F#5 G5 C5

Gr. 8

Gtrs. 5 & 6

B5 A5 G5 E5 D/F#

First system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 3 3 3 3 2 0, 2 0 3 5 3 0, 15 15 15 15 14 12, and 14 14 14 14 12 10.

Second system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 5 5 5 5 3 0, 3 0 2 4 2 0, 7 7 7 7 5 3, and 5 5 5 5 3 2.

Third system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 3 3 3 3 3, 3 3 3 3 3 3, 3 3 3 3 2 0, and 2 2 2 2 0 5. The text "P.M." is written below the first measure of the top staff.

Fourth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 12 12 12 12 10 8, 8 10 8 7 7 8 7 5, 5 7 5 3 3 5 3 2, and 0 3 0 7 7 3.

Fifth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 3 3 3 3 2 0, 5 7 5 3 3 5 3 1, 1 3 1 0 0 1 0 2, and 0 5 0 8 8 5.

Sixth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff for guitar, with fret numbers written below it. The fret numbers are: 7 7 7 7 5 3, 3 5 3 2 2 3 2 0, 0 2 0 3 3 5 3 2, and 0 3 0 7 7 3.

Gtrs. 8 & 9 tacet
C5

E5

B5

E5

E5

Gtrs. 5 & 6

Am/E
Riff G

Esus4

E

End Riff G

Gtrs. 5 & 6: w/ Riff G (2 times)
Am/E

Esus4

E

Gtr. 10 (dist.)

Gtr. 10 tacet
C5

E5

B5

N.C.
Gtr. 6

Gtr. 5
divisi

Gtrs. 5 & 6

Gtr. 5 E5

Gtr. 6

Gtrs. 5 & 6

Guitar Solo

*B5

Gtr. 10

Gtrs. 5 & 6

*Chord symbols reflect implied harmony (till end of Solo).

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by a half note A4-B4, and then a half note C5. The melody continues with a quarter note D5, followed by a half note E5-F#5, and then a half note G5. The bottom staff is a single-line bass line with the following sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7, A7, B7, C8, D8, E8, F#8, G9, A9, B9, C10, D10, E10, F#11, G12, A12, B12, C13, D13, E13, F#14, G15, A15, B15, C16, D16, E16, F#17, G18, A18, B18, C19, D19, E19, F#20, G21, A21, B21, C22, D22, E22, F#23, G24, A24, B24, C25, D25, E25, F#26, G27, A27, B27, C28, D28, E28, F#29, G30, A30, B30, C31, D31, E31, F#32, G33, A33, B33, C34, D34, E34, F#35, G36, A36, B36, C37, D37, E37, F#38, G39, A39, B39, C40, D40, E40, F#41, G42, A42, B42, C43, D43, E43, F#44, G45, A45, B45, C46, D46, E46, F#47, G48, A48, B48, C49, D49, E49, F#50, G51, A51, B51, C52, D52, E52, F#53, G54, A54, B54, C55, D55, E55, F#56, G57, A57, B57, C58, D58, E58, F#59, G60, A60, B60, C61, D61, E61, F#62, G63, A63, B63, C64, D64, E64, F#65, G66, A66, B66, C67, D67, E67, F#68, G69, A69, B69, C70, D70, E70, F#71, G72, A72, B72, C73, D73, E73, F#74, G75, A75, B75, C76, D76, E76, F#77, G78, A78, B78, C79, D79, E79, F#80, G81, A81, B81, C82, D82, E82, F#83, G84, A84, B84, C85, D85, E85, F#86, G87, A87, B87, C88, D88, E88, F#89, G90, A90, B90, C91, D91, E91, F#92, G93, A93, B93, C94, D94, E94, F#95, G96, A96, B96, C97, D97, E97, F#98, G99, A99, B99, C100, D100, E100, F#101, G102, A102, B102, C103, D103, E103, F#104, G105, A105, B105, C106, D106, E106, F#107, G108, A108, B108, C109, D109, E109, F#110, G111, A111, B111, C112, D112, E112, F#113, G114, A114, B114, C115, D115, E115, F#116, G117, A117, B117, C118, D118, E118, F#119, G120, A120, B120, C121, D121, E121, F#122, G123, A123, B123, C124, D124, E124, F#125, G126, A126, B126, C127, D127, E127, F#128, G129, A129, B129, C130, D130, E130, F#131, G132, A132, B132, C133, D133, E133, F#134, G135, A135, B135, C136, D136, E136, F#137, G138, A138, B138, C139, D139, E139, F#140, G141, A141, B141, C142, D142, E142, F#143, G144, A144, B144, C145, D145, E145, F#146, G147, A147, B147, C148, D148, E148, F#149, G150, A150, B150, C151, D151, E151, F#152, G153, A153, B153, C154, D154, E154, F#155, G156, A156, B156, C157, D157, E157, F#158, G159, A159, B159, C160, D160, E160, F#161, G162, A162, B162, C163, D163, E163, F#164, G165, A165, B165, C166, D166, E166, F#167, G168, A168, B168, C169, D169, E169, F#170, G171, A171, B171, C172, D172, E172, F#173, G174, A174, B174, C175, D175, E175, F#176, G177, A177, B177, C178, D178, E178, F#179, G180, A180, B180, C181, D181, E181, F#182, G183, A183, B183, C184, D184, E184, F#185, G186, A186, B186, C187, D187, E187, F#188, G189, A189, B189, C190, D190, E190, F#191, G192, A192, B192, C193, D193, E193, F#194, G195, A195, B195, C196, D196, E196, F#197, G198, A198, B198, C199, D199, E199, F#200, G201, A201, B201, C202, D202, E202, F#203, G204, A204, B204, C205, D205, E205, F#206, G207, A207, B207, C208, D208, E208, F#209, G210, A210, B210, C211, D211, E211, F#212, G213, A213, B213, C214, D214, E214, F#215, G216, A216, B216, C217, D217, E217, F#218, G219, A219, B219, C220, D220, E220, F#221, G222, A222, B222, C223, D223, E223, F#224, G225, A225, B225, C226, D226, E226, F#227, G228, A228, B228, C229, D229, E229, F#230, G231, A231, B231, C232, D232, E232, F#233, G234, A234, B234, C235, D235, E235, F#236, G237, A237, B237, C238, D238, E238, F#239, G240, A240, B240, C241, D241, E241, F#242, G243, A243, B243, C244, D244, E244, F#245, G246, A246, B246, C247, D247, E247, F#248, G249, A249, B249, C250, D250, E250, F#251, G252, A252, B252, C253, D253, E253, F#254, G255, A255, B255, C256, D256, E256, F#257, G258, A258, B258, C259, D259, E259, F#260, G261, A261, B261, C262, D262, E262, F#263, G264, A264, B264, C265, D265, E265, F#266, G267, A267, B267, C268, D268, E268, F#269, G270, A270, B270, C271, D271, E271, F#272, G273, A273, B273, C274, D274, E274, F#275, G276, A276, B276, C277, D277, E277, F#278, G279, A279, B279, C280, D280, E280, F#281, G282, A282, B282, C283, D283, E283, F#284, G285, A285, B285, C286, D286, E286, F#287, G288, A288, B288, C289, D289, E289, F#290, G291, A291, B291, C292, D292, E292, F#293, G294, A294, B294, C295, D295, E295, F#296, G297, A297, B297, C298, D298, E298, F#299, G300, A300, B300, C301, D301, E301, F#302, G303, A303, B303, C304, D304, E304, F#305, G306, A306, B306, C307, D307, E307, F#308, G309, A309, B309, C310, D310, E310, F#311, G312, A312, B312, C313, D313, E313, F#314, G315, A315, B315, C316, D316, E316, F#317, G318, A318, B318, C319, D319, E319, F#320, G321, A321, B321, C322, D322, E322, F#323, G324, A324, B324, C325, D325, E325, F#326, G327, A327, B327, C328, D328, E328, F#329, G330, A330, B330, C331, D331, E331, F#332, G333, A333, B333, C334, D334, E334, F#335, G336, A336, B336, C337, D337, E337, F#338, G339, A339, B339, C340, D340, E340, F#341, G342, A342, B342, C343, D343, E343, F#344, G345, A345, B345, C346, D346, E346, F#347, G348, A348, B348, C349, D349,

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The melody and bass line are written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The melody and bass line are written in a simple, folk-like style.

Riff H

P.M. -----

End Riff H

P.M.

The musical score for 'End Riff H' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords, each represented by a vertical line with four dots, indicating a specific chord voicing. The middle staff is a blank five-line staff. The bottom staff is a single-line staff with a series of '0' characters, likely representing a bass line or a specific rhythmic pattern. The score is divided into three measures by vertical bar lines.

12 13 11 12 10 11 8 10 | 8 9 7 8 6 7 9 7 9 | 7 9 7 9 9 9

P.M. -----

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A#5 2nd time, Gtrs. 5 & 6: w/ Riff I
B5

8 9 8 10 10 10 | 8 10 8 10 | 10 12 11 13 | 14 12 10 12 14 12 10 12

P.M. -----

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 4 4 2 2 2 2 2 2

Riff I
Gtrs. 5 & 6

P.M. -----

2 2 2 2 2 2 2 2

G5

A5

14 12 10 12 14 12 10 12 15 13 12 13 15 13 12 13 15 13 12 13 17 15 13 15 17 15 13 15

P.M. 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

F#5 8va 1. 2. 17 15 13 15 17 15 13 15 19 17 15 17 17 15 17 19 17 15 17 17 15 19 17 15 17 17 15

P.M. 0 0 0 0 0 0 0 0 2

Gtrs. 5 & 6: w/ Riff H (2 times)

E5

8va loco 24 22 19 23 21 18 22 20 17 21 19 16 20 18 15 19 17 14 18 16 13 17 15 12 16 14 11 15 13 10 14 12 9 7 10

8va 7 10 7 9 7 (7) 9 7 9 (10) 14 12 12 15 (15) 16 15 17 15 17

8va----- Am/E

loco

19 19/22 22 (22)

0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8

Esus4 E Gtrs. 5 & 6: w/ Riff G (2 times) Am/E

0 5 7 0 5 7 0 5 7 0 5 7 0 4 7 0 4 7 0

0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8

Esus4 E

0 5 8 0 5 8 0 5 8 0 5 8 0 5 7 0 5 7 0 5 7 0 5 7 0 4 7 0 4 7 0

Outro Gtr. 10 tacet C5 E5 B5 E5 N.C.

Gtrs. 5 & 6

P.M.-----

10 10 8 10 8 2 9 9 2 3 2 0 0 3 2 0 0

3. N.C. C5 B5 F5/C E5/B G5 F#5 1. E5

P.M.-----

3 2 0 0 3 2 0 0 10 10 8 9 7 10 10 8 9 7 5 5 4 4 2 2 0

2. E5 D5/A F#5 D5/A Db5/Ab C5/G D5/A Db5/Ab C5/G

P.M.-----

2 7 7 5 4 4 2 7 7 5 6 6 5 7 7 5 6 6 5 5 5

C5 B5 F5/C E5/B G5 F#5 E5

Fretboard diagram for the first system of chords:

- C5: 10, 10, 8
- B5: 9, 7
- F5/C: 10, 10, 8, 8, 8
- E5/B: 9, 9, 7, 7
- G5: 12, 12, 12, 12, 12
- F#5: 4, 4, 2
- E5: 2, 2, 0

Slightly slower

Am/E

Gr. 10

Gr. 5 & 6

Esus4

A tempo
F5/C

E5/B

ALL NIGHTMARE LONG

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 124

2nd time, *Gtr. 2: w/ random fdbk.

N.C.

Riff A

Gtr. 1 (clean)

End Riff A



Music by Metallica
Lyrics by James Hetfield

Gtr. 1 (clean) **Riff A** End Riff A

*Gtr. 2 (dist.) fades in.
 Gtr. 1: w/ Riff A (2 1/2 times)
 D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

Gtrs. 2 & 3 (dist.)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

D5 N.C. Ab5 G5 D5 N.C. Ab5 G5 N.C.

Faster ♩ = 184

N.C.

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into two systems. The first system contains the first 16 measures of the piece, and the second system contains the next 16 measures. The melody is a simple, catchy tune, and the piano accompaniment provides a steady, rhythmic foundation. The lyrics "The Rose Tree" are written below the melody in the first system, and "The Rose Tree" is written below the melody in the second system. The score is presented on a white background with black musical notation.

Gr. 3

P.M.-----

*Harm.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 12 12

Gr. 2

P.M.-----

*Harm.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 3 0

*While picking in sixteenth-note rhythm, sound random harmonics by lightly touching string and sliding as indicated.

N.C.

Gtrs. 2 & 3

P.M.-----

2 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. Eb5 N.C. Eb5 N.C.

P.M.-----

2 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Play 4 times

Double-time feel

N.C. Eb5 N.C. Eb5 N.C. Eb5

P.M.-----

2 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

End double-time feel
One, two...
N.C.

F5 G5 F5 G5 N.C. F5 N.C. F5 N.C.

P.M.-----

3 5 5 3 3 3 0 0 0 0 0 0 0 0 0 0

F5 N.C. D5 C5 F5 A5 Bb5

P.M. -----

C#5 D5 N.C.

P.M. -----

Rhy. Fig. 1 F5 N.C. F5 N.C. F5 N.C.

P.M. -----

D5 C5 F5 A5 Bb5 C#5 D5 F5 End Rhy. Fig. 1

P.M. -----

Gtr. 2 N.C.

Gtr. 3 Riff B

P.M. -----

[illegible]

Gtrs. 2 & 3: w/ Riff B

Verse
N.C.

1. Crawl from the wreck - age not one more time.
2. The light that the is age not light is here

Gtr. 3

4
2

4
2

[illegible]

— Hor - rif - ic mem - 'ry twists — the mind.
to - flush — you out — with your — own fear. —

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, with a double bar line in the middle. The first system contains 16 measures, and the second system contains 16 measures. The total length of the score is 32 measures.

Path of de - struc - tion, feel it burn.
Re - lease your grip with out a sound.

Gtrs.
2 & 3

B5 E5 F5 B5 E5 F5 B5 E5 F5

Still life... — in - car - na - tion. } Still life... —
Still life... — im - mo - la - tion. }

B5 E5 F5 E5 D5 E5 D5

P.M. ————— (cont. in notation)

in - fa - my. — Hal - lu - ci - na - tion. Her - e - sy.

A5 Bb5 C#5 D5 F5

Still you run. — What's to come, — what's to be? —

Gtrs. 2 & 3

P.M. -----

7 7 8 8 6 6 7 7 8 8 8 8 8 8 8 8 10 10 8

Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 1
N.C. F5 N.C. F5 N.C. F5 N.C.

Ah.

D5 C5 F5 A5 Bb5 C#5 D5 F5

'Cause we...

Chorus
N.C. C5 G/B A5

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. —

Rhy. Fig. 2 End Rhy. Fig. 2
Gtrs. 2 & 3

7 7 10 10 9 9 7 7 10 10 9 9 7 7 10 10 9 9 7 7 5 5 5 5 2 2 2 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
N.C. C5 G/B A5

Feel us breathe — up - on your — face. Feel us shift, — ev - 'ry move — we trace. —

N.C. C5 G/B A5

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. — Yeah. —

N.C.

C5

G/B

A5

Luck.

Runs.

Out. You crawl back in, but your

To Coda 1

1., 2., 3.

To Coda 2

Interlude

A little faster

Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

Ebsus2

luck runs out, ah.

Gtrs. 2 & 3

P.M.

P.M.

P.M.

4.

End double-time feel

One, two...

N.C.

Tempo II

Eb5

F5

G5

F5

G5

N.C.

F5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

F5

N.C.

F5

N.C.

D5

C5

F5

P.M.

P.M.

A5

Bb5

C#5

D5

F5

D.S. al Coda 1

P.M.

♯ Coda 1
N.C.

D5

Uh. _____

P.M. -----

7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

A little faster

N.C. A5 N.C. N.C. F5 E5 Eb5

Gtr. 4 (dist.) Riff C End Riff C

f
w/ wah-wah as filter

1., 2., 3. 4.

7 5 8 7 5 7 8 7 5 8 7 6 5 (8) 7 5 8 7 6 5

Gtrs. 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -----

0 0 0 0 0 7 7 7 3 3 1 1

Guitar Solo

Gtr. 4: w/ Riff C (4 times) N.C. A5 F5 E5 Eb5 N.C. A5

Gtrs. 2 & 3 Rhy. Fig. 4 Play 4 times End Rhy. Fig. 4 Gtr. 4 wah-wah off

P.M. -----

0 0 0 0 0 7 7 7 3 3 3 3 3 3 3 2 1 12 0

F5 E5 Eb5 N.C. A5 F5 E5 Eb5 N.C. A5

12 0 12 0 12 0 12 0 12 11 10 9 8 7 0 5 7 5 7 5 7 (7) 5 7 5

First system of musical notation for 'The Sound of Silence'. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff are F5, E5 Eb5 N.C., A5, F5, and E5 Eb5. The bass line is shown on a separate staff below, using numbers 1-5 and 7 for fret positions, with some notes beamed together.

Grtr. 4

E5 B5 Bb5 F5

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of chords: E5, B5, Bb5, and F5. Each chord is represented by a group of notes, with some notes beamed together and some marked with a '6' (likely indicating a sixth). Below the staff is a fretboard diagram showing the fret positions for each note in the chords. The fret positions are indicated by numbers 0, 2, and 4, with some notes marked with a '6' (likely indicating a sixth). The fretboard diagram is divided into two sections, each corresponding to a pair of chords.

Gtrs. 2 & 3

P.M. P.M.

2 2 2 2 4 4 2 0 2 2 2 2 4 4 2 0 2 2 2 2

[illegible]

E5 B5 Bb5 F5

P.M. P.M.

E5 B5 N.C.

P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)
N.C. A5 N.C.

Gtr. 4

A5 N.C.

A5

N.C.

steady gliss.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Gtr. 4

A5 N.C. A5 N.C. A5 N.C. A5

Gtrs. 2 & 3

P.M. -----

Interlude

Double-time feel

Gtr. 4 tacet
Dm

Gtrs. 2 & 3

P.M. -----

F/A F#sus4/A F/A E/G# Esus4/G# E/G# C/E

P.M. -----

2nd time, end double-time feel

Csus4/E C/E

N.C.

P.M. -----

One, two, three, four!

One, two, three, four!

P.M.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth notes, with some beamed pairs. The score is divided into two systems by a double bar line. Below the first system, there is a dashed line with the text "P.M." underneath it. Below the second system, there are two empty staves, each with a series of numbers (2, 2) written below them, likely indicating fingerings or a specific performance technique.

Guitar Solo
Double-time feel
E5

[illegible]

Gtrs. 2 & 3

P.M. -----|

P.M. -----|

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 9 5 7 3 | 2 2 2 2 2 2

The musical notation for Exercise F5 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth-note triplets, some grouped with slurs and others without. The bottom staff shows the fretting hand positions as numbers 1-4 on strings 1-4, often beamed together or held across measures.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a whole note chord of D4, F#4, and A4. The second measure has a whole note chord of D4, F#4, and A4. The third measure has a whole note chord of D4, F#4, and A4. The lower staff is a blank five-line staff.

C5

Musical score for C5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a repeat sign after the first measure. The second system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The third system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The fourth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 3 3 3 3. The fifth system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 3 3 3 3. The sixth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 3 3 3 3.

G5

F#5 F5

Musical score for G5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a repeat sign after the first measure. The second system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The third system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The fourth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 5 5 5. The fifth system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 5 5 5. The sixth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 5 5 5 5. The seventh system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 4 4 4 3. The eighth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 4 4 4 3.

E5

Musical score for E5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with a repeat sign after the first measure. The second system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2. The third system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2. The fourth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 2 2 2 2. The fifth system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 2 2 2 2. The sixth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 2 2 2 2. The seventh system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 2 2 2 2. The eighth system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a sequence of numbers: 2 2 2 2.

F5

Musical score for the F5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 3 2 0 3. The bottom staff shows a series of chords, each marked with "P.M." and a dashed line. The final measure of the bottom staff includes a triplet of eighth notes.

C5

Musical score for the C5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 5 3 0 5. The bottom staff shows a series of chords, each marked with "P.M." and a dashed line. The final measure of the bottom staff includes a triplet of eighth notes.

End double-time feel

F#5 F5

G5

Musical score for the G5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 5 3 0 5. The bottom staff shows a series of chords, each marked with "P.M." and a dashed line. The final measure of the bottom staff includes a triplet of eighth notes.

E5

8va -

steady gliss.

P.M. - - - - -

2 2 2 2 2

Interlude

Gtr. 4 tacet

Gtrs. 2 & 3

A musical score for a piece titled "P.M.". The score is written on a grand staff consisting of two systems of five-line staves. The top system begins with a treble clef and a key signature of one flat (B-flat). The music is composed of a series of beamed eighth notes, creating a rhythmic melody. The bottom system contains a series of whole notes, likely serving as a harmonic accompaniment. The title "P.M." is written in a simple, sans-serif font below the first staff of the top system.

N.C. B \flat sus2 Asus2 A \flat sus2 Gsus2 A \flat sus2 Asus2 N.C.

P.M. -----

N.C. B \flat sus2 Asus2

P.M. -----

A \flat sus2 Gsus2 A \flat sus2 Asus2 Gsus2 G \flat sus2 Fsus2 Esus2 Fsus2

P.M. -----

N.C.

P.M. -----

N.C. Rhy. Fig. 5 F5 E5 E \flat 5 End Rhy. Fig. 5

P.M. -----

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (3 times)

N.C.

F5 E5 Eb5 N.C.

Then you crawl back in, in - to

F5 E5 Eb5 N.C.

F5 E5 Eb5

your ob - ses - sion. Nev - er to re - turn.

*D.S.S. al Coda 2
(Tempo II)*

N.C.

F5 E5 N.C.

This is your con - fes - sion.

Gtrs. 2 & 3

P.M. -----

Coda 2

A little faster
Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

P.M. ----- P.M. ----- P.M. -----

End double-time feel

Outro

Gr. 4: w/ Riff A (2 times)
D5

G5 Eb5

Your luck runs out.

Rhy. Fig. 6

End Rhy. Fig. 6

P.M. ----- P.M. ----- P.M. ----- P.M. -----

D5

G5 Eb5 D5

[illegible][illegible]

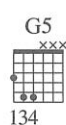
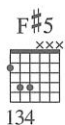
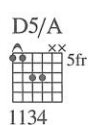
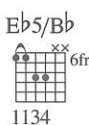
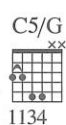
N.C.

P.M. P.M. P.M. P.M. P.M.

0 3 5 6 7 5 0 3 0 6 7 5 0 3 0 6 7 5 0 3 0 6

[illegible]

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 112
N.C.

E7b5

Play 3 times

End Rhy. Fig. 1

[illegible]

Gtr. 2 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

f P.M., -| w/ wah-wah * + o + o + o P.M., -----| P.M., -|

TAB

0 0 0 0 0 7 6 5 0 0 7 6 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Wah-wah indication: + = closed (toe down); O = open (toe up).

N.C.

End Rhy. Fig. 2

(Bass & Drums)

△

wah-wah off

Rhy. Fig. 2A

End Rhy. Fig. 2A

△

wah-wah off

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5 End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. P.M.

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

P.M. P.M. P.M.

N.C. Riff A End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

1. Sleep and dream of this: _____ Death an - gel's kiss _____
 2. Wait, wait pa - tient - ly. _____ Your death - black wings _____

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

_____ brings fi - nal bliss. _____ Com - plete - ly. }
 _____ un - fold - ing sleep. _____ Spread - ing o'er me. }

Pre-Chorus

C5/G Rhy. Fig. 4

Gtrs. 1 & 2

Emp - ty, they _____ say. Death, won't you

B5/F# D5/A

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff A N.C.

let me stay? _____

Gtr. 1: w/ Rhy. Fig. 4 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 4

C5/G

E \flat 5/B \flat

Emp - ty, they _____ say. Death, hear me

B5/F \sharp

D5/A

N.C.

call your name...

Gtr. 1

Gtrs. 1 & 2

12 12 11 11 11 0 0 7 5 0 0 7 5 0 0 7 5

E7 \flat 5

N.C.

oo, call your name.

Gtr. 2

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 0 0 0 0

Gtr. 1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0

Su - i -

Gtrs. 1 & 2

P.M. 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3

cide. I've al - read - y died. You're just the fu-ner-al I've been wait-ing for.

P.M. -----| P.M. -----| 1/2 -----|

0 0 0 0 1 2 1 2 1 3 0 0 0 0 1 2 4 4 (4) 2 1 3 0 0 0 0 0 0 0 0 0

Cy - a - nide. Liv - ing dead in - side. Break this emp - ty shell for ev - er more. _____

P.M. -----| P.M. -----|

1 3 0 0 0 0 1 2 1 2 1 3 0 0 0 0 1 2 4 4 (4) 2 1 3 0 0 0 0 0

83

E5

F5

E5

G5/D

E5

N.C.

*Gtrs. 1 & 2

**w/ DigiTech Whammy Pedal -----
P.M. -----

4 4 4 5 4 0 4 | 2 2 3 3 2 0 0 6 6 0

*For next 2 meas. only, Gtrs. 1 & 2 are detuned gtrs. (down one whole step; low to high: D-G-C-F-A-D) arr. for standard-tuned gtrs.
If detuning, play tab as indicated, but on lowest two strings.

**Set for an octave lower.

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Rhy. Fig. 5B

Gtr. 3 (dist.)

Gtr. 1 Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

4 4 5 4 (5) 4 0 4 5 4 (5) 6 0

4 4 5 4 (5) 4 0 4 5 4 (5) (4) 0

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

End Rhy. Fig. 5B

End Rhy. Fig. 5

End Rhy. Fig. 5A

4 4 5 4 (5) 4 0 4 5 4 (5) 6 (6)

4 4 5 4 (5) 4 0 4 5 4 (5) (4)

Bridge

Gtrs. 1 & 3 tacet
2nd time, Gtrs. 6 & 7: w/ Riff C

Gtr. 2 tacet

2nd time, Gtr. 4: w/ Rhy. Fill 1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

Say, is — that rain — or are — they tears — that's stained — your con - crete face — for — years? —
An air — of fresh - ly bro - ken ground. — A con - crete an - gel lit — right - down —

Gtr. 2

(4)

Riff B

Gtr. 4 (slight dist.)

mf

2 4 0 5 2 4 0 5 2 4 0 5 2 4 0 5

End Riff B

Riff B1

Gtr. 5 (clean)

mf
let ring throughout

2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4

End Riff B1

Gtrs. 4 & 5: w/ Riffs B & B1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

— The cry - ing, weep - ing, shed - ding strife. — Year af - ter year, — life af - ter life. —
— up - on the grave — which swal - lows fast. — It's peace at last. —

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5, 5A & 5B

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

—

Riff C

Gtr. 6

Gtr. 7
divisi

9

Rhy. Fill 1

Gtr. 4

2 4 0 5 7 5

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Gtr. 6 (dist.) *f*

Gtr. 7 (dist.) *f*
divisi *w/ octaver

9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7

*Both gtrs.; set for an octave lower.

2.

F#5 F#5/E G5 **Guitar Solo** F#5 G5 F#5 D5/A C#5/G#

Oh, peace at last!

Gtr. 8 (dist.)

f

7 7 7 9 9 (9) 7 9

**Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - -

4 4 4 0 0 5 0 0 4 7 6 4 4 4 4 4 4

**Composite arrangement

F#5 G5 F#5 D5/A C#5/G# F#5 G5

11 11 11 9 (9) 9 (9) 7 11 11 11 9

Rhy. Fig. 6

P.M. - - P.M. - - P.M. - - P.M. - -

4 4 4 0 0 5 0 0 4 7 6 4 4 4 4 4 4

F#5 D5/A C#5/G# F#5 G5 F#5 D5/A C#5/G#

End Rhy. Fig. 6

P.M. - - - - -

P.M. - -

P.M. - -

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (1 1/2 times)

F#5 G5 F#5 D5/A C#5/G#

Gtr. 8

F#5 G5 F#5 D5/A C#5/G#

F#5 G5 F#5 D5/A C#5/G#

[illegible][illegible]

The musical notation for the guitar solo is presented on a grand staff. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef. The solo is divided into two measures. The first measure contains the following notes and fingerings: F#5 (1), G5 (1), F#5 (1), A5/E (1), F#5 (1), and N.C. (1). The second measure contains the following notes and fingerings: 14 (1), 17 (1), 17 (1), (17) (1), 14 (1), 17 (1), 17 (1), 14 (1), 17 (1), 14 (1), 17 (1), 14 (1), 17 (1), 14 (1), 17 (1), and 14 (1).

Rhy. Fig. 7

End Rhy. Fig. 7

P.M. -----

P.M. -----

4 4 5 4 0 4
2 2 3 2 0 2

2 2 3 3 2 0 0 6 6 0

[illegible]

Gtr. 8 F#5 G5 F#5 A5/E F#5 N.C. F#5 G5 F#5 A5/E F#5

11 11 14 13 11 11 6 (6) 14 13 11 11 7 (7) 14 13 11 11
 X X X X X X X 4 12 11 9 9 X 5 12 11 9 9

Gtrs. 1 & 2

4 2 5 3 4 2 0 0 4 2 2 2 3 3 2 0 0 6 6 0 4 2 4 2 5 3 4 2 0 0 4 2

N.C. F#5 N.C.

w/ wah-wah as filter

(11) 8 13 11 0 0 5 5 3 5 3 0 6 4 6 4 0 7 5 7 5 0

(9) X X X X

(8) 14 12 11 9

(6) 12 11 9

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff is in bass clef and contains a sequence of numbers representing fret positions: (4/2), 2, 2, 3, 3, 2, 0, 0, 6, 6, 0. The score concludes with a double bar line and a final chord indicated by a slash and a '2' on the bottom staff.

[illegible]

C5/G

Gtrs.
1 & 2

Gtr. 8

13 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8

Eb5/Bb

B5/F#

D5/A

16 11 14 11 16 11 14 11 14 11 16 11 14 11 14 11

14 14 14 (14) 12 14

N.C.

Gtr. 8

(14) (14) 14

Gtr. 2

0 0 14 12 0 0 14 12 0 0 12 11 0 0 16 14

Gtr. 1

0 0 10 9 0 0 9 7 0 0 9 7 0 0 12 11

Gtr. 9 (dist.)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 8 tacet

Gtr. 9 tacet

Gtr. 2

8va

2

15 14 17 15 19 17 24 (24)

0 0 14 12 0 0 14 12

Gtr. 1

8va

2

17 15 19 17 20 19 24 (24)

0 0 10 9 0 0 9 7

Gtr. 9

2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2 *loco*

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 1. G5 E5 D5 E5

P.M. P.M.

9 9 9 8 8 8 7 7 12 9 7 9 9 9 9 8 8 8 7 7 12 9 7 9 9 9 8 8 8 7 7 12 9 7 9 9 9 8 8 8 7 7

0 0 0 0 0 0 0 0 10 7 0 5 7 7 0 0 0 0 0 0 0 0 10 7 0 5 7 7 0 0 0 0 0 0 0 0

2.

G5 E5 D5 E5 N.C. D.S. al Coda

Mm, uh.

P.M. P.M. (cont. in slashes)

12 9 7 9 12 9 7 9 0 12 0 0 7 5 0 0 7 5 0 0 7 5 0 0 7 5

10 7 0 5 7 0

Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)

E7b5

To win this war. For ev - er

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

N.C.

more. You're just the fu - ner - al I've been wait - ing for.

THE UNFORGIVEN III

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately ♩ = 124

*Em

(Piano & strings)

54 sec.

Riff A

Gtr. 1 (clean)

Play 4 times

End Riff A

[illegible]

*Chord symbols reflect basic harmony.

Half-time feel

Em

Riff B1

Gtr. 2 (clean)

C

$$E_m/B$$

B

End Riff B1

mp
let ring throughout

7 5 9 5 7 9 5 9 | 7 5 9 5 7 9 5 9 | 3 2 5 2 3 5 2 5 | 2 2 0 2 2 1 0 4 /

Gtr. 1 **Riff B**

End Riff B

[illegible]

Gtr. 1: w/ Riff B

Em

Riff C

C

$$E_m/B$$

B

End Riff C

Str. 2

7 5 9 5 7 9 5 9 | 7 5 9 5 7 9 5 9 | 3 2 5 2 3 5 2 5 | 2 2 0 2 2 1 0 4 5 4

Gtr. 2
Em
Riff D1

End Riff D1

Two staves of music for Guitar 2. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The bottom staff is in bass clef and contains fret numbers: 2, 2 3, 0, 2 3, 0, 0.

Gtr. 1
Riff D

End Riff D

Two staves of music for Guitar 1. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff is in bass clef and contains fret numbers: 0, 2, 2, 2, 2, 0, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0.

Verse

Gtrs. 1 & 2 tacet
N.C.

D5

Vocal melody notation for the verse. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains the lyrics: 1. How could he know this new dawn's light would change his life 2. These days drift on in side a fog; it's thick and suf -

Riff E

Gtrs. 3 & 4 (dist.)

Two staves of music for Guitars 3 & 4. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains fret numbers: 0, 10, 12, 10, 12, 14, 0, 0, 10, 12, 10, 12, 14, 10, 0, 10, 12, 10, 12, 14, 10, 12.

B5

N.C.

Vocal melody notation for the verse. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains the lyrics: for - ev - er? Set sail to sea, but pulled off course - fo - cat - ing. His sink - ing life, out - side its hell.

End Riff E Riff F

P.M.

P.M.

Two staves of music for Guitars 3 & 4. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff contains fret numbers: (12) 12, 10, 0, 7, 9, 9, 0, 0, 0, 10, 12, 10, 12, 14, 0, 0, 10, 12, 10, 12, 14, 10.

D5

B5

N.C.

by the light of gold - en treas - ure. Was he the one
In - side, in - tox - i - cat - ing. He's run a - ground.

End Riff F

P.M. P.M.

(10) 0 10 12 10 12 14 10 12 12 10 0 7 9 9 0 0

caus - ing pain with his care - less dream - ing?
Like his life, wa - ter much too shal - low.

D5 B5 N.C.

Been a - fraid, al - ways a - fraid of the things -
Slip - ping fast, down with his ship, fad - ing in

D5

Pre-Chorus
End half-time feel

2nd time, Gtr. 5: w/ Riff G

B5 E5 C5 D5/A G5 N.C.

he's feel - ing. He could just be gone.
the shad - ows. Now a cast a way.

Gtr. 5 (dist.)

mf
w/ wah-wah as filter

9 10 7 9 9

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

Gtrs. 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M.

(12) 12 0 7 9 9 0 9 7 0 9 7 7 7 0 9 7 0 5/7

Riff G
Gtr. 5

1. 2.

9 10 7 9 9 9 9 (9)

E5 C5 D5/A G5 N.C.

He _____ would just _____ sail on. _____
 They've _____ all gone _____ a - way. _____

(9) 9 10 7 9 9

P.M. P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 2 7 0 5 5 7 5 5 0 3 3 0 5/7

Gtr. 5 tacet Gtr. 1: w/ Riff A Em

He'll _____ just _____ sail _____ on. _____
 They've _____ gone _____ a - way. _____

(9)

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 4 5 3 4 2 3 1 2 0

Chorus

Half-time feel

Gtr. 1: w/ Riff B (4 times)
 Gtr. 2: w/ Riff B1 (3 times)
 3rd time, Gtrs. 3 & 4 tacet
 Em

Gtrs. 3 & 4 tacet

C Em/B B

How can I _____ be lost _____ if I've got no - where _____ to go? _____

Gtrs. 3 & 4

(0)


Em C Em/B B

— Search for seas of gold. How come it's got so cold?


Em C Em/B B

How can I be lost? In re - mem - brance I re - live.

Gr. 2: w/ Riff C
Em




And how can I _____ blame you _____ when it's

To Coda 

End half-time feel

Em/B B Gtrs. 1 & 2: w/ Riffs D & D1
Em



me I can't for - give? _____

Interlude
N.C.
Gtr. 1 **Riff H**

End Riff H

Gtr. 1: w/ Riff H

Riff I

Gtr. 6 (dist.)

End Riff I

*Vol. swells


Bridge
Gtr. 1: w/ Riff H (6 times)
Gtr. 2: w/ Riff I (6 times)
N.C.

give me. For - give me not.

For - give me _____ not. _____

For - give me. For -

*Gtrs. 3 & 4



let ring

*Composite arrangement

Give Me Not This World

Chord symbols: G6, A5, B5, F#5, E5, F#5, G5

Vocal line: give me not. For - give me.

Guitar line: let ring, P.M.

Bass line: 12

F#5 G5 A5 G5 A5 B5 F#5

For - give me. Why can't I for - give me? —

P.M. ———— P.M. ———— P.M. ———— steady gliss.

4 4 4 4 4 4 5 7 5 5 5 5 5 5 7 9 4 4 4 4 2 2 2 2 2 2 3 3 3 3 3 3 3 7 9 4 4 4 4 2 2 2 2 2 2 3 3 3 3 3 3 3 7 9 2 12

N.C.

N.C.

The musical notation for 'The Bird Song' is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It features a series of eighth notes, many of which are beamed together in groups of four. Each group of four notes is preceded by a curved line with a '1' above it, indicating a first finger fingering. The bottom staff is a single-line notation where numbers represent fingerings. It begins with a '15' followed by a curved line and a '12', then continues with a sequence of '15 12 15' and '12' pairs, some connected by curved lines. The notation ends with a final '12'.

The second system of the musical score for 'The Little Boat' consists of a treble clef staff and a guitar fretboard diagram. The treble staff continues with a melody of eighth notes, featuring a triplet of eighth notes (G4, A4, B4) and a final quarter note (C5). The guitar fretboard diagram shows the corresponding fret numbers for the right hand: 15, 12, 12, 15, 12, 12, 15, 12, 15, 12, 12, 15, 15, 12, 15, 12. The diagram also includes a triplet of frets (12, 15, 12) and a final fret of 12.

N.C.

B5

N.C.

D5

B5

N.C.

Gtr. 7

w/ wah-wah as filter

Gtr. 8 (dist.)

f

B5

N.C.

Gtrs. 3 & 4: w/ Rhy. Fill 1

D5 B5 E5

8va

15 12 12 15 14 12 12 15 14 12 15 14 12 15 15 15 | 19 17 15 19 17 15 15 19 17 15 19 17 15 19 17 15

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtr. 8 tacet

C5 D5/A G5 N.C.

8va

Gtr. 7

19 17 15 19 17 15 19 17 15 19 17 15 17 15 14 12 15 | 19 17 15 19 17 15 14 17 15 14 12 15 15 14 12 15

E5 C5 D5/A

loco

15 15 15 15 12 15 12 15 12 15 12 14 12 15 12 15 12 15 12 14 12 15 12

G5 N.C.

End half-time feel

15 12 15 12 13 12 14 12 14 12 14 12 12 13 11 12 10 11 9 9 7 9 8 7 5 4

Gtr. 1: w/ Riff A
Em

Verse

Gtr. 1: w/ Riff B (2 times)
Em

Gtrs. 3, 4 & 7 tacet
C

3. Set sail to sea, — but pulled off course — by the light of gold —

Gtr. 7

Guitar 7 part with a long sustain line.

Gtrs. 3 & 4

Guitars 3 & 4 part with a long sustain line.

Em/B B Em C
— en treas — ure. How could he know — this new dawn's light — would change his life —

D.S. al Coda

Coda

Gtrs. 1 & 2: w/ Riffs D & D1 (1st 3 meas.)
Em

Em/B B
— for — ev — er? —

Coda guitar part with a long sustain line.

Freely

Gtrs. 3 & 4

Guitars 3 & 4 part with a long sustain line.

*Vol. swell

Gtr. 2

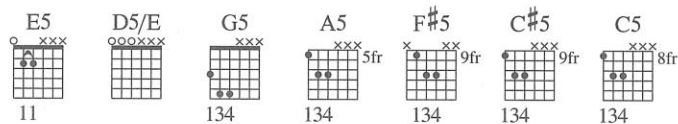
Guitar 2 part with a long sustain line.

Gtr. 1

Guitar 1 part with a long sustain line.

THE JUDAS KISS

Music by Metallica
Lyrics by James Hetfield



Intro

Moderately slow ♩ = 92

Gtrs. 1 & 2 (dist.) E5 G5 E5 G5 A5

f P.M. -----

TAB

2 5 2 2 2 2 2 5 7

0 0 0 0 0 0 0 5

E5 G5 E5 G5 A5 E5 G5 E5 G5 A5

P.M. -----

2 5 2 2 2 2 2 5 7

0 0 0 0 0 0 0 5

N.C.

E5

Gtrs. 3 & 4 tacet

Gtr. 3 (dist.)

Gtr. 4 (dist.) *divisi*

Riff A *f*

End Riff A (♩ = ♩)

Riff A1 *f*

*P.M.

End Riff A1

4 5 5 7 7 7 9 8 7 9

5 7 4 5 5 7 5 5 7

*Refers to both gtrs.

Gtr. 1

Gtr. 2

15ma 7

loco

Harm.

P.M.

P.M. -----

2 3 0 2 1 0 2 3 3 5 5 5 7 5 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 5 2 3 5 3 3 5 2 3 3 5 3 3 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Double-time ♩ = 184

E(b5)

Gtrs. 1 & 2

Play 4 times

Staff 1: Melodic line with eighth notes and a bass line with octaves. The key signature has one flat (Bb). The time signature is 4/4. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 1: Melodic line with eighth notes and a bass line with octaves. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 1: Melodic line with eighth notes and a bass line with octaves. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 1: Melodic line with eighth notes and a bass line with octaves. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 1: Melodic line with eighth notes and a bass line with octaves. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Verse
N.C.

1. When the world has turned its back. When the days have turned pitch black.
3. When the storm has blacked your sky. In - sti - tu - tion cru - ci - fy.

Riff B

End Riff B

P.M. -----| P.M. -----| P.M. -----|

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 5 7 3 5 3 5

Gtrs. 1 & 2: w/ Riff B

When the fear ab - ducts your tongue. When the fi - re's dead and gone.
When the e - go strips your reign. As - sas - si - nate the liv - ing flame.)

D5/A

C5/G

So, what now? _____ Where go I? _____

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 1

*End Rhy. Fig. 1

Gtr. 2
divisi

7 7 5 7 5 5 5 5

*Refers to both gtrs.

N.C.

When you think it's all said and _____ done.

Riff C

Gtrs. 1 & 2

End Riff C

P.M. -----| P.M. -----| P.M. -----|

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

N.C.



{ 2. When you are the os - tra - cized.
4. Ven - om of a life in - sane

Self - ish rid - den dead good - bye.
bites in - to your frag - ile vein.



Twist - ing on the tour - ni - quet.
In - ter - nal - ize and dec - i - mate.

When the piec - es nev - er fit. ____ }
Pa - tron - ize and com - pli - cate. ____ }

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5/A

C5/G



So, what now? _____

Where go I? _____

Gtrs. 1 & 2: w/ Riff C

N.C.



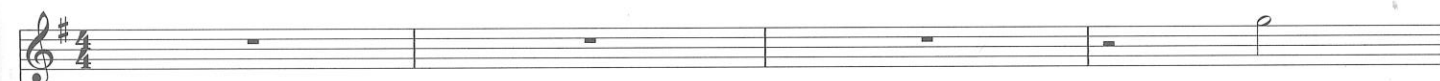
Ah, when you think it's all said and _____ done.

G5

N.C.

G5

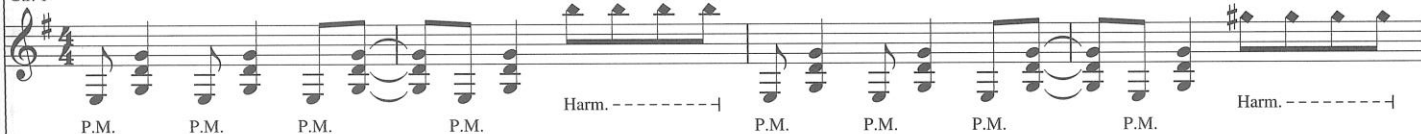
N.C.



Bow

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2



P.M.

P.M.

P.M.

P.M.

Harm. -----

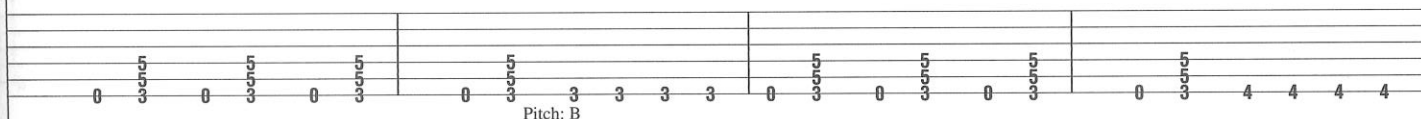
P.M.

P.M.

P.M.

P.M.

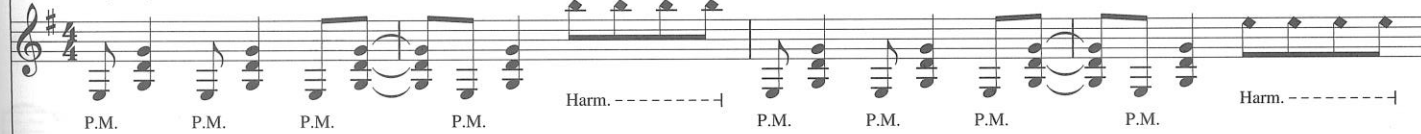
Harm. -----



Pitch: B

Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A



P.M.

P.M.

P.M.

P.M.

Harm. -----

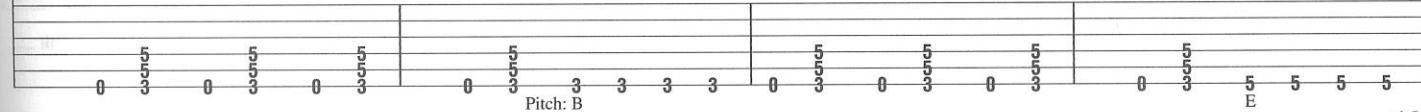
P.M.

P.M.

P.M.

P.M.

Harm. -----



Pitch: B

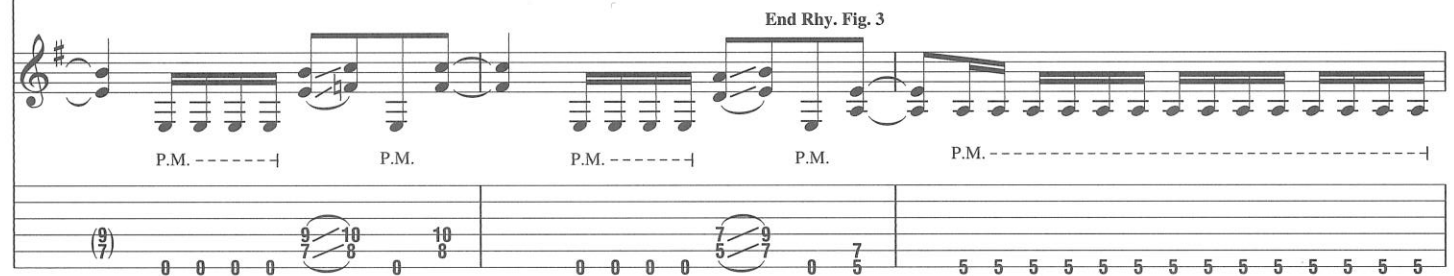
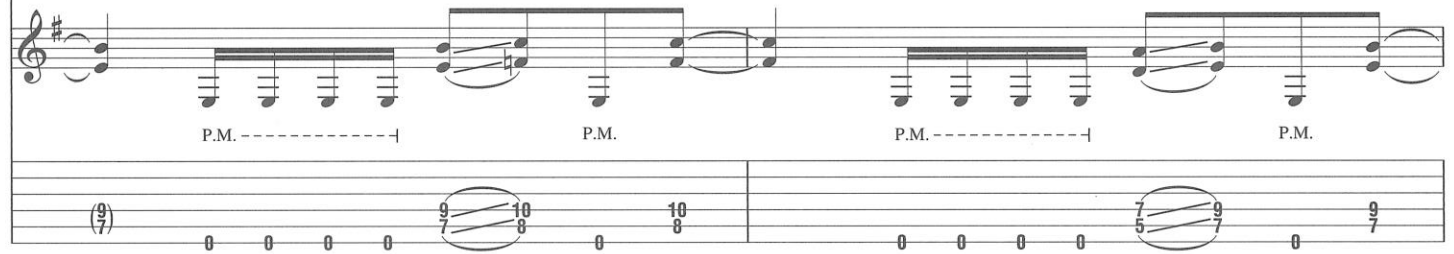
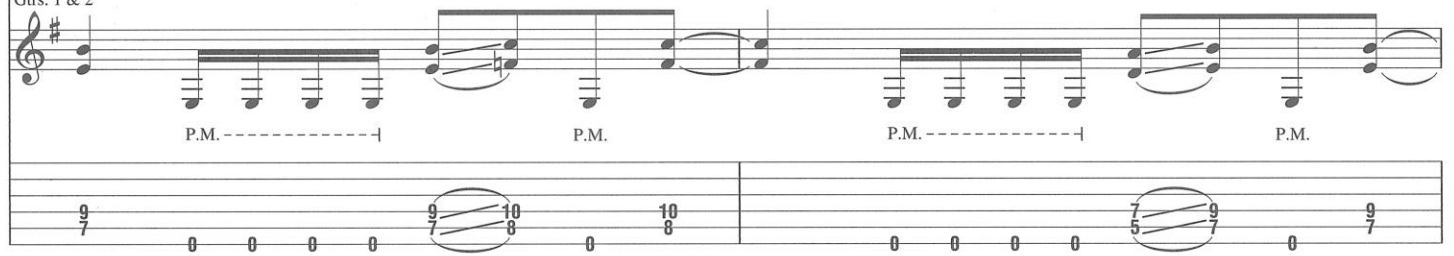
E

Chorus
E5

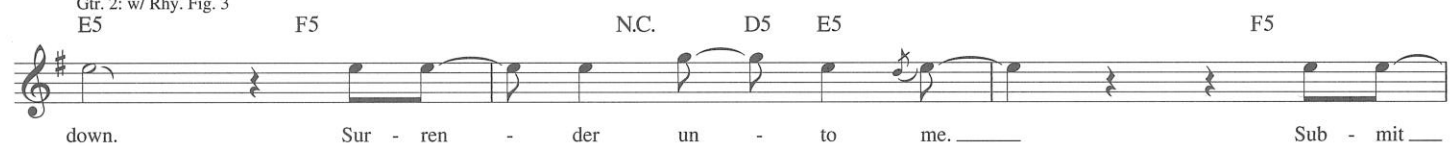


Rhy. Fig. 3

Gtrs. 1 & 2



1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 3
3rd time, Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3



3rd time, Gtr. 1: w/ Rhy. Fill 1

N.C.

D5 E5

3rd time, Gtr. 1: w/ Rhy. Fig. 3 (last 2 meas.)

F5

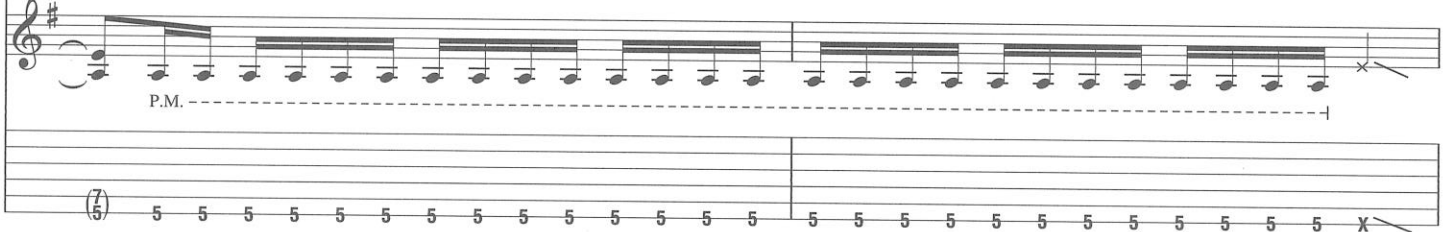
N.C.

D5 E5

A5



Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

G5

N.C.

G5

N.C.



To Coda 1

To Coda 2

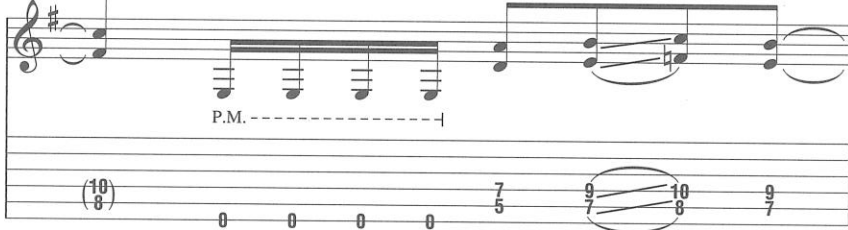


Gtrs. 1 & 2



Rhy. Fill 1

Gtr. 1



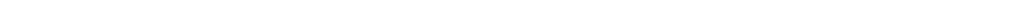
Gtr. 2

w/ wah-wah P.M. ----| P.M. ----| P.M. ----| P.M. ----| wah-wah off

15 14 15 14

*Wah-wah indications: + = closed (toe down); ○ = open (toe up).

⊕ Coda 1



Interlude

Grtr. 1

F#5 C#5 F#5 C5

F#5 B5 F#5 A#5

P.M. -----

11 11 11 10 11 11 8 8 8 8 8 8 8 8 11 11 9 7 11 9 8 6 6 6 6 6 6 6 6

Grtr. 2

F#5 C#5 F#5 C5

F#5 B5 F#5 A#5

P.M. -----

11 11 11 10 11 11 8 8 8 8 8 8 8 8 11 11 9 7 11 9 8 6 6 6 6 6 6 6 6

Gtrs. 1 & 2

End Riff D

2 4 2 | 3 | 0 2 0 | 2 0 1

Riff E

End Riff E

Kiss Me

End Kiss Me

Tempo I

Gtrs. 3 & 4: w/ Riffs A & A1

Gtr. 1 N.C.

Gtr. 2

E5

Guitar Solo

Gtrs. 1 & 2

*Wah-wah indications as before.

D5/E E5

D5/E E5

G5

E5

G5

A5

E5 G5 E5 G5 A5 E5 G5 E5 G5 A5 E5 G5 (cont. in notation)

P.M. P.M. P.M. P.M. P.M.

1/2 1/4 1/2 1/4 1 1/4

14 12 14 14 14 14 12 14 14 14 14 12 14

A5

Gtr. 5

6 6 6 6

10 8 7 10 8 7 10 8 7 10 8 7 12 10 8 12 10 8 12 10 8 12 10 8

Gtrs. 1 & 2

P.M.-----

5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 7 0

N.C.

6 6 3

14 12 10 14 12 10 14 12 10 15 14 12 15 14 12 15 0 0

P.M.-----

7 7 0 5 5 5 5 5 5 5 5 5 6

E5 G5 E5 G5 E5 G5 A5

8va-----

6 6 6

19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 17

loco

steady gliss.

1 2 2 (2) 0

P.M. P.M. P.M. P.M.

(6) 2 5 2 2 2 2 5 7 (7) 2 5 2 2 2 2 5 7

0 3 0 0 0 0 3 5 0 3 0 0 0 0 3 5

E5 G5 E5 G5 A5 E5 G5

tr

0 (2) 14 7 (7) 5 7 5 7 5 7 5 7

P.M. P.M. P.M.

(7) 2 5 2 2 2 2 5 7 (7) 2 5 2 5

0 3 0 0 0 0 3 5 0 3 0 3

A5

6 6 6 6

7 5 7 0 5 8 0 5 7 0 5 8 0 5 7 0 5 8 0 5 7 0 5 8 0 5 7 0 5 8

P.M.

5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 7 0

8va-

8va-----

F#5
Gtr. 2

C#5

F#5

C5

(cont. in notation)

Gtr. 5

Gtr. 1

Gtr. 5 tacet
N.C.

Gtrs. 1 & 2

Gr. 1 F#5 C#5 F#5 C5

P.M. -----

Gr. 2

P.M. -----

Gtrs. 1 & 2

P.M. -----

Guitar Solo E(b5)

Gr. 5

P.M. -----

Rhy. Fig. 6

Gtrs. 1 & 2

P.M. -----

G5 F#5 F5 E5

14 14 14 14 14 14 14 12 14 12 12

End Rhy. Fig. 6

8 7 0 0 7 12 10 12 10 11 9 11 9 10 8 10 8 9 7

Gtrs. 1 & 2: w/ Rhy. Fig. 6
E(b5)

Gtr. 5

14 14 12 12 14 14 12 12 14 14 12 12 14 16

G5 F#5 F5 E5 N.C.

Gtrs. 1 & 2: w/ Riff D (4 times)

wah-wah off

16 15 17 17 17 9 9 10 10 9 11 9 11 9 10

9 9 10 10 9 11 9 11 9 10 9 9 10 10 9 11

9 9 9 11 11 11 9 11 9 11 10 12 14

Gr. 5 G5 N.C. G5 N.C.

** steady gliss. w/ flanger*

**Pick in eighth-note rhythm while sliding as indicated.*

14 12 14 12 14 12 14 12 17 8 3 10 19

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M.

0 3 0 3 0 3 0 3 4 4 4 4 0 3 0 3 0 3 0 3 0 3 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3 E5 F5 N.C. D5 E5 F5

Gtr. 5 w/ wah-wah grad. bend

9 9 9 9 9 9 9 9

N.C. D5 E5 F5 N.C. D5 E5 A5

9 7 9 12 12 13 14 12 13 14 12 13 14 12 13 14

Interlude

N.C.

Gtr. 5

Gtr. 2

Gtr. 1

Gtr. 5 tacet

Gtr. 2

Gtr. 1

Musical score for guitar, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes a guitar-specific staff with a 'd' (natural) symbol, a bass staff with a '0' (open) symbol, and a main staff with a treble clef. The main staff contains a melodic line with various chords and a guitar-specific staff with a bass clef. The guitar-specific staff includes a 'd' (natural) symbol and a '0' (open) symbol. The main staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking. The guitar-specific staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking.

Bridge
N.C.

Musical score for guitar, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes a guitar-specific staff with a 'd' (natural) symbol, a bass staff with a '0' (open) symbol, and a main staff with a treble clef. The main staff contains a melodic line with various chords and a guitar-specific staff with a bass clef. The guitar-specific staff includes a 'd' (natural) symbol and a '0' (open) symbol. The main staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking. The guitar-specific staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking.

Fol - lowed you ____ from dawn _ of time. ____

— of my — own plan. — The strong and pow - er - ful — will fall. —

P.M. —————

5 5 0 5 5 5 5 5 0 | 3 3 0 0 2 2 2 2 2 2 2 2 2 2 2 2 | 3 3 0 0 3 3 3 3 3 3 3 3 3 3 3 3

Find a piece of me in all...

P.M. P.M. P.M.

4 4 0 0 4 4 4 4 4 4 4 4 4 4 4 4 5 5 0 0 5 5 5 5 5 5 5 5 5 X 0 3 0 3 0 3

D.S.S. at Coda 2

N.C. G5 N.C.

In - side you all, so, bow

8va. loco

Harm. P.M. Harm. ** steady gliss.

Pitch: D G C B

2.6 2.6 2.6 2.6 0 3 3 3 7 X

*Harmonics located two-thirds the distance between 2nd & 3rd frets.

**Lightly slide along string while picking in eighth-note rhythm, thereby sounding random harmonics.

Coda 2

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 5
E(b5)

kiss.

Ah, Ju - das.

F#5 C#5 F#5

Outro

Gtrs. 1 & 2

N.C.

2 4 2 3 0 2 0 2 0 1 4 4 4

Gtr. 1

C5 N.C. F#5 E5 F5 F#5/C# C5 F#5/C# C5 N.C.

(4) 5 0 2 0 2 0 3 11 11 11 10 11 11 11 10 X X

Gtr. 2

(4) 5 0 2 0 2 0 3 11 11 11 10 11 11 11 10 X X

SUICIDE & REDEMPTION

Music by Metallica

Moderately fast ♩ = 164

N.C.

B5/F#

C5/G

B5

Gtrs. 1 & 2 (dist.)

Play 6 times

Rhy. Fig. 1

fade in

f

TAB

4 4 2 2 2 2 5 4 4 2 2

Gtr. 2: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

4 4 2 2 2 2 5 4 4 2 2

Gtrs. 1 & 2

B5

C(#4)

B5

Play 4 times

P.M. -----

P.M. -----

4 4 2 2 2 2 5 4 4 2 2

C(#4)

Play 3 times

B5

N.C.

X 4 4 4 4 4 4 4 4

X 3 3 3 3 3 3 3 3

4 2

Half-time feel

D5

B5

D5

B5

Rhy. Fig. 2

End Rhy. Fig. 2

1/2

P.M. -----

1/2

P.M. -----

7 4 4 4 4 4 4 4 7 4 4 4 4 4 4 4 4 4

5 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

[illegible][illegible]

2. E5 F#5 N.C.

Gtr. 2

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F#

P.M.

Gtr. 1

P.M.

F#5 E5 F#5 E5 F#5 E5 F#5 N.C. E5 F#5 N.C.

P.M.

4/2 4/2 2/0 4/2 2/0 4/2 2/0 4/2

Gtr. 2: w/ Riff B

Gtr. 1

1st time, Gtr. 2: w/ Rhy. Fig. 2A
2nd time, Gtr. 2: w/ Rhy. Fig. 2

D5 B5

P.M. ---

0 0 0 0 0 0 1 1 1 1 1 1 2 2 2 2 2 2 5 6 6 7 5 (7) 5 4 2 0

1. 2.

D5 B5

P.M. ---

4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 7 5 (7) 5 4 2 0 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2 4/2

2nd time, Gtr. 3 tacet E5

Gtrs. 1 & 2

N.C. Gtr. 3

Gtr. 3 tacet E5

N.C. Gtr. 3

Gtrs. 1 & 2 divisi

Gtrs. 1 & 2 divisi

2/0 2/0 2/0 2/0 2/0 2/0 7 8 9 5 6 7 2/0 2/0 2/0 2/0 2/0 2/0 7 8 9 5 6 7

Gtr. 3 tacet C5/G

Gtrs. 1 & 2

N.C. Gtr. 3

Gtr. 3 tacet G5

C5 A5 D5/A Db5/Ab C5/G

Gtrs. 1 & 2 divisi

P.M. P.M. P.M. P.M.

7 8 9 5 6 7 0 0 7 5 7 7 6 5 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E5 Gtr. 3 tacet E5 N.C. Gtr. 3

Gtrs. 1 & 2 Gtrs. 1 & 2 divisi Gtrs. 1 & 2 divisi

Fretboard diagrams for the first system show positions for E5, N.C., and E5 with fret numbers 2, 3, 4, 5, 6, 7, 8, 9.

Gtr. 3 tacet C5/G N.C. Gtr. 3 Gtrs. 1 & 2 G5 C5 A5 D5/A Db5/Ab C5/G

Gtrs. 1 & 2 divisi P.M. P.M. P.M. P.M.

Fretboard diagrams for the second system show positions for C5/G, N.C., G5, C5, A5, D5/A, and Db5/Ab C5/G with fret numbers 2, 3, 4, 5, 6, 7, 8, 9.

B5/F# Bb5/F A5 C5 Half-time ♩ = 82 Bm

Gtrs. 1 & 2 fdbk. Pitch: C#

Fretboard diagrams for the third system show positions for B5/F#, Bb5/F, A5, C5, and Bm with fret numbers 2, 3, 4, 5, 6, 7, 8, 9.

Gtr. 4 (clean) mf let ring

Fretboard diagrams for the fourth system show positions for Gtr. 4 (clean) with fret numbers 2, 3, 4, 5, 6, 7, 8, 9.

Gtrs. 1 & 2 tacet D Gtr. 5 (dist.) A mf

Fretboard diagrams for the fifth system show positions for D, Gtr. 5 (dist.), and A with fret numbers 2, 3, 4, 5, 6, 7, 8, 9.

let ring let ring let ring

Fretboard diagrams for the sixth system show positions for let ring with fret numbers 2, 3, 4, 5, 6, 7, 8, 9.

Bm D

7 6 9 (9) 7 9 9 7 9

let ring - - - - - sim.

2 4 2 3 4 2 4 2 3 2 4 5 7 7 5 4

A Bm

(9) 7 9 7 9 6 9 7 6 9

0 2 2 2 3 2 2 2 3 2 2 4 2 3 2 4 2 4 2 4

Gtr. 5 A E

(9) 7 9 7 9 7 7 10 (10) 7 9 7 9 7 6 9 (9)

Gtr. 4

2 4 2 3 4 3 2 4 0 2 2 2 3 2 0 2 0 2

Gtrs. 1 & 2

2 4 2 3 4 3 2 4 0 2 2 2 3 2 0 2 0 2

*Vol. swell

Gtr. 4 tacet

E5

N.C.

E5

N.C.

Gtr. 5

f

P.M. --| P.M. --| P.M. --| P.M. --|

9 7 10 9 7 10 9 7 10 9 7 10

Gtrs. 1 & 2

2 2 2 2 2 2 / 5 6 7 \

0 0 0 0 0 0 0 0 0 0 0 0 / 5 6 7 \

E5

N.C.

E5

N.C.

Gtr. 6 (dist.)

f

/ 12 12 12 12 12 11 11 12 11

Gtr. 5

/ 8 8 8 7 7 7 7 7 7 7 7 7 1/2 (7)

9 9 9 9 9 9 9 9 9 9 9 9 9 9

Rhy. Fig. 3

Gtrs. 1 & 2

2 2 2 2 2 2 / 5 6 7 \

0 0 0 0 0 0 0 0 0 0 0 0 / 5 6 7 \

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

12 12 11 14 14 11 12 14 11 12 14 12 14

9 9 7 10 10 7 9 10 7 9 7 9 7 9 7

End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

5 6 7 5 0 0 0 7 7 7 6 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 N.C. E5 N.C.

Gtr. 6

12 12 12 12 12 12 12 12 12 12 12 11 11 12 12 11 11 12 12 11 11

1/2 (11)

Gtr. 5

8 8 8 8 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7

1/2 (7)

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

P.M. P.M.

12 11 14 (14) \ / 14 11 12 11 14 11 12 11 14 12 11 12

9 7 10 (10) \ / 10 7 9 7 10 7 9 7 11 9 7 9

Gtr. 6 D5 Gtr. 6 tacet A5

14

Gtr. 5

11 (11) \ / 7 9 7 9 7 7 9 (9) \ / 7 9 7 9 6 9

Gtrs. 1 & 2

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

7 7 5 5 5 5 7 7 5 5 5 5 7 7 5 5 5 5 2 2 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0 0

Gtr. 5

B5

N.C.

D5

7 6 9 (9) 4 2 4 5 4 2 4 5

7 (7) 7 9 7 9 7 9

Gtrs. 1 & 2

P.M. ---- P.M. ---- P.M. ---- P.M. ----

4 4 2 2 2 2 4 2 2 2 2 0 2 3 2 0 2 3

7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5

A5

B5

N.C.

(9) (9) 7 9 7 9 6 9

7 6 9 (9) 4 2 4 5 4 2 4 5

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

2 2 2 2 2 2 4 4 2 2 2 2 2 0 2 3 2 0 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5

A5

N.C.

11 (11) 7 9 7 9 7 7 10

(10) 7 9 7 9 7 6 9

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

4 4 4 4 2 2 2 2 2 2 2 2 2 0 2 3 2 0 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5

N.C.

Tempo I

B5/F# N.C.

Gtr. 5 tacet

B5/F#

B5

N.C.

Gtr. 2 tacet

Gtr. 1

Gtr. 2

Gtr. 1 B5 C(#4) B5 C(#4)

B5 C(#4) B5 C(#4)
Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gtr. 5 B5 C(#4) B5 C(#4)

B5 C(#4) B5 C(#4)

Gtr. 5 B5 C(#4) B5 C(#4)

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2

Gtr. 5 B5 C(#4) B5 C(#4)

pick scrapes -----

3

5 2 0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

B5 C(#4)

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

16 16 14 17 17 17 16 14 17 16 (16) 0

B5 C(#4) B5

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

17 16 14 17 17 16 14 16

14 2 2 2 2 2 4 4 4 4 2 2 2

C(#4) B5 C(#4)

2 2 4 4 4 4 4 5 5

7 8 10 12 14 15 17 18

4 5 7 9 11 12 14 15

D5/A B5/F# B5 D5/A B5/F# B5

19 16 16 16 14 17 16 14 16 16 16 16 16 14 17 16 16 16

Rhy. Fig. 6

Gtrs. 1 & 2

P.M. P.M. --- P.M. --- P.M. P.M. P.M. --- P.M. --- P.M.

7 4 4 4 4 7 4 4 4 4 4 4 4 4 4 4

5 0 2 0 2 2 2 0 2 2 2 0 2 0 2 0

5 0 2 0 5 0 2 0 5 0 2 0 5 0 2 0

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6
D5/A B5/F# B5 D5/A B5/F#

Gtr. 5

16 (16) 19 (19) 9 7 9 7 (7) 3 2 3 2 5 3 2 5 3 2

B5

Gtrs. 1 & 2: w/ Riff A
N.C.

P.M. -----|

5 3 2 5 3 2 3 2 4 3 2 4 2 (2) 4 4 7 7 4 4 4 4 7 4 7 4

[illegible][illegible][illegible]

[illegible]

Gtrs. 1 & 2: w/ Riff A
N.C.



Gtr. 7
 N.C.
 Gtr. 7 tacet
 w/ bar
 1
 17
 17
 (17)
 17
 -1
 -2 1/2
 -5
 Gtr. 1, 2 & 8

Gtrs. 1, 2 & *8

-2 1/2

-5

2 0 2 3 2 0 2 3

5 3 2 0 2 3 2 0

2 0 2 3 2 0 2 3

5 3 2 0 2 3 2

*Gtr. 8 (dist.) w/ wah-wah as filter, played *mf*.

Gtrs. 1, 2 & 8

2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2 0 | 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2

2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2 0 | 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2

4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4 2 | 4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4

Gtr. 2

8 6 8 9 8 6 8 | 9 7 9 10 9 7 9 | 10 9 10 11 10 11

Gtrs. 1 & 8

6 4 6 7 6 4 6 | 7 5 7 8 7 5 7 | 8 7 8 9 8 9

*P.M. ---|

P.M. ---|

*P.M. refers to Gtr. 1 only (next 2 meas.).

Gtrs. 1 & 2

12 11 12 13 12 13 | 7 7 7 7 7 7 8 8 8 8 8 8 | 9 9 9 9 9 9 12 13 13

Gtr. 8

10 9 10 11 10 11 | 9 9 9 9 9 9 10 10 10 10 10 10 | 11 11 11 11 11 11 12 13 13

Half-time feel

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2 N.C. B5 D5 B5

1/2 P.M. 1/2 P.M.

12 (12) 4 4 4 4 4 4 4 4 4 4 7 (7) 4 4 4 4 4 4 4 4

2 0 2 2 0 2 2 0 2 2 5 (5) 2 0 2 2 0 2 2 0

Gtr. 8

1/2 12 (12) 4 2

Gtrs. 1 & 2 D5 B5 D5 B5

1/2 P.M. 1/2 P.M.

7 (7) 4 4 4 4 4 4 4 4 7 (7) 4 4 4 4 4 4 4 4

5 (5) 2 0 2 2 0 2 2 0 5 (5) 2 0 2 2 0 2 2 0

Gtr. 8

(4) (2)

End half-time feel

Gtr. 1: w/ Riff A N.C.

Gtr. 2

7 7 7 7 7 7 7 7 7 7 9 7 9 9 9 9 9 9 9 9 12 12

5 5 5 5 5 5 5 5 5 5 7 5 7 7 7 7 7 7 7 7 10 10 12

Gtr. 8

4 4

2 2

Gtr. 8 tacet
N.C.
Riff C

End Riff C

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Riff C

Gtr. 5

F5/C E5/B N.C.
Rhy. Fill 1

End Rhy. Fill 1

F5/C E5/B E5

Gtr. 5: w/ Rhy. Fill 1 (2 times)
F5/C E5/B N.C.

F5/C E5/B N.C.

Gtr. 5

Play 3 times

Gtrs. 1 & 2

15ma

Harm.
*

Pitch: B

*Harmonic located halfway between 2nd & 3rd frets.

A little slower
Half-time feel

Gtrs. 1, 2 & 5

C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 G5 F#5 C#5/G# B5/F# C#5/G# B5/F# C#5/G#

B5/F# C#5/G# N.C. C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 F5 Repeat and fade E5

MY APOCALYPSE

Music by Metallica
Lyrics by James Hetfield

Intro
Fast ♩ = 192

Gtr. 1 (dist.) E5

f P.M. P.M. P.M. P.M. P.M.

N.C.

TAB

Gtr. 2 (dist.)

f

TAB

N.C.

P.M. P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M. P.M.

TAB

G5/E
Gtrs. 1 & 2

N.C.

Double-time feel

G5/E

Rhy. Fig. 1

N.C.

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

1. Claus - tro - pho - bic.
2. Dead - ly vi - sion.

Crawl out of _____ this skin. _____
Proph - e - cy _____ re - veal. _____

G5/E

N.C.

Heart ex - plo - sive.
Death mag - net - ic,

Reach in, pull _____ that pin. _____
pull - ing clos - er still. _____

Pre-Chorus

F#5

G5

B5

D5

F#5

G5

B5

D5

Fear thy name, ex - ter - mi - na - tion. _____
Fear thy name, an - ni - hi - la - tion. _____
Fear thy name as hell a - wak - ens. _____

Gtrs. 1 & 2

F#5 G5 B5 D5 F#5

Des - e - crate, in - hale the fi - re. So we
 Des - o - late, in - hale the fi - re. So we
 Des - ti - ny, in - hale the fi - re. But we've

P.M. ----- P.M. -----

Half-time feel

G5 N.C.

cross } that line. In - to the grips, -
 cross }
 crossed }

P.M. P.M.

To Coda

End half-time feel

D(#4) D#5/A#

to - tal e - clipse. Suf - fer un - to my a - poc - a -

1.

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

lypse.

G5/E

N.C.

2.
Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5/E

End double-time feel

lypse. My a - poc - a - lypse. —

N.C.

Interlude
N.C.

Oh. Go!

Gtr. 2
Riff A

P.M. P.M. - - P.M. - - - - - P.M. - - P.M. - - P.M. - -

*8va - - - - -

End Riff A

Gtr. 1

Pitch: E D#
*Refers to harmonics only.

Riff B

Gtrs. 1 & 2

End Riff B

E5
Rhy. Fig. 2

D5/E

E5

N.C.

End Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 3/4 times)

E5

D5/E

E5

N.C.

Crush - ing met - al, rip - ping skin. Toss - ing bod - y, man - ne - quin. Spill - ing blood, bleed - ing gas.

E5

D5/E

E5

Man - gle flesh, snap - ping spine. Drip - ping, blood - y, val - en - tine. Shat - ter face, spit - ting glass.

Gr. 1: w/ Riff B
Gr. 2: w/ Riff A
N.C.

Split a - part. Split a - part. Split a - part. Spit.

Guitar Solo

E5

D5/E

G5 A5

G5 A5

Spit it out!

Gtr. 3 (dist.)

Gr. 3 (dist.)

The musical score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of chords and melodic lines. The bottom staff is a bass clef and contains a series of chords and melodic lines. The score is divided into measures by vertical bar lines. The first measure of the top staff contains a whole rest. The second measure of the top staff contains a chord of F#4, A4, and C5. The third measure of the top staff contains a chord of F#4, A4, and C5. The fourth measure of the top staff contains a chord of F#4, A4, and C5. The fifth measure of the top staff contains a chord of F#4, A4, and C5. The sixth measure of the top staff contains a chord of F#4, A4, and C5. The seventh measure of the top staff contains a chord of F#4, A4, and C5. The eighth measure of the top staff contains a chord of F#4, A4, and C5. The ninth measure of the top staff contains a chord of F#4, A4, and C5. The tenth measure of the top staff contains a chord of F#4, A4, and C5. The first measure of the bottom staff contains a whole rest. The second measure of the bottom staff contains a chord of F#2, A2, and C3. The third measure of the bottom staff contains a chord of F#2, A2, and C3. The fourth measure of the bottom staff contains a chord of F#2, A2, and C3. The fifth measure of the bottom staff contains a chord of F#2, A2, and C3. The sixth measure of the bottom staff contains a chord of F#2, A2, and C3. The seventh measure of the bottom staff contains a chord of F#2, A2, and C3. The eighth measure of the bottom staff contains a chord of F#2, A2, and C3. The ninth measure of the bottom staff contains a chord of F#2, A2, and C3. The tenth measure of the bottom staff contains a chord of F#2, A2, and C3.

Gtrs. 1 & 2

Rhy. Fig. 3

Gtrs. 1 & 2

Rhy. Fig. 3

E5

N.C.

E5

N.C.

steady gliss.

grad. bend

0

7 12 21

End Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -----

9 7 10 9 8 9 9 9 8

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
E5

D5/E

G5

A5

G5

A5

Gtr. 3

E5

N.C.

Gtr. 3 tacet
E5

D5/E

G5

A5

G5

A5

E5

N.C.

E5

D5/E

G5

A5

B5

Bb5

Gtr. 4

Gtrs. 1 & 2

P.M. -----|

P.M. -----|

P.M. -----|

A5 Ab5 G5 F#5

14 12 12 14/16 14 15 17 15 14 15 14 16 14 16 14 16 14 12 14 11 12

Interlude
A little faster
N.C. N.C.(E5)

10 11 9 10 8 9 (9)

Gtr. 4 tacet
Gtrs. 1 & 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 F5/C

1 1 1 1 1 1 1 (1) 8 8 8 8 8 8 8

Gtr. 2

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 2 meas., 4 times)

1. What makes me drift a lit - tle bit clos - er? Dead man takes the steer - ing wheel.
 2. See through the skin; the banes, — they all rat - tle. Fu - ture and past, they dis - a - gree.

What makes me know it's time — to cross o - ver? Born to re - peat un - til
 Flesh falls a - way; the bones, — they all scat - ter.

I feel. — I start to see the end — in

N.C.

me, _____ see the end _____ in

P.M. P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - - - P.M. - - - -

7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 7 8 9 9 8

me. _____

P.M. - - P.M. - - - P.M. - - - - P.M. - - P.M. - - P.M. - - - - P.M. - - - -

10 13 12 11 12 12 11 10 13 12 11 12 12 11 12 14 13 12 12 14 13 12

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5

Ow!

P.M. - - - - P.M. P.M. - - - - P.M. - - - - P.M. - - - -

13 15 14 13 13 15 15 4 4 3 2 3 4 4 4 2 4 4 4 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

G5/E

N.C.

3. Claus - tro - pho - bic. Climb out of _____ this skin. _____

G5/E

N.C.

Heart ex - plo - sive. _____ Reach in, pull _____ that pin. _____

G5/E

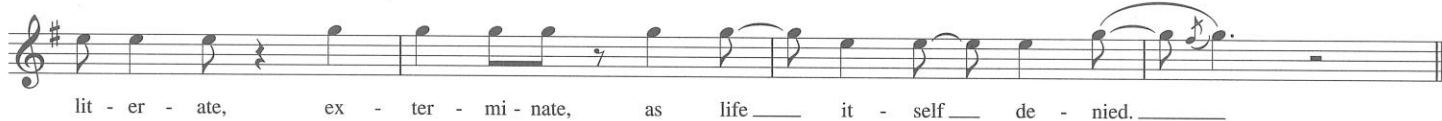
N.C.



G5/E

N.C.

D.S. al Coda



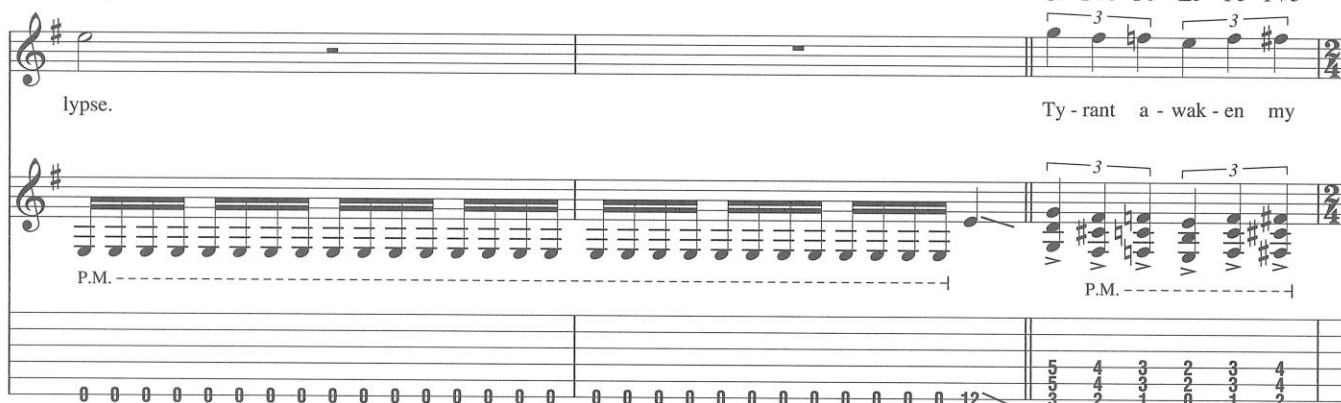
Coda

Double-time feel

N.C.(E5)

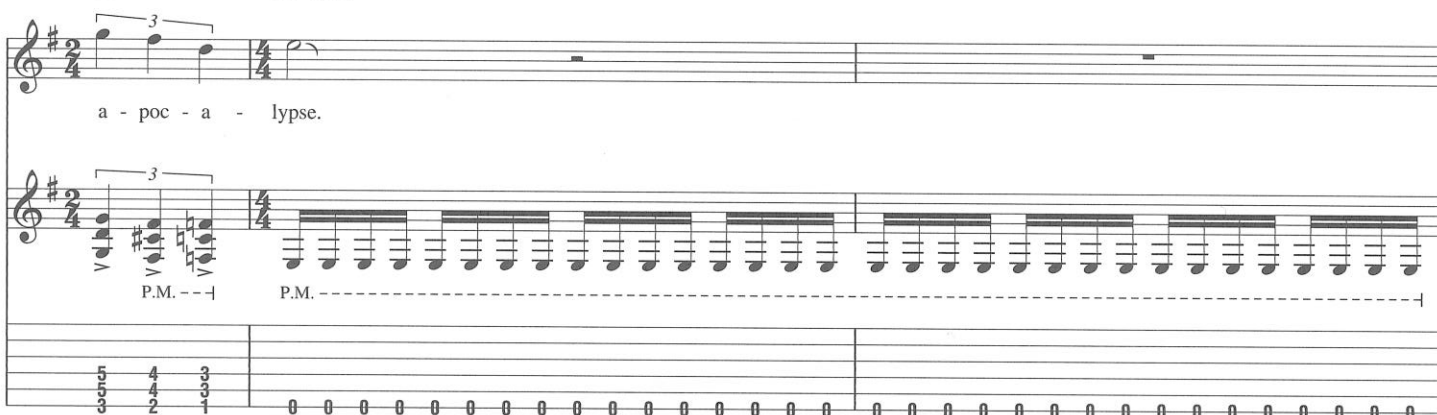
Outro

G5 F#5 F5 E5 F5 F#5



G5

N.C.(E5)



G5 F#5 F5 E5 F5 F#5

G5 F#5 F5

N.C.(E5)



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